TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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MR. AND MRS. W. A. WHITECAR.

MIRROR INTERVIEWS.

From a photograph by Sarony.

Paul M. Potter.

Here's an interview with the dramatizer of Trilby:

"Mr. Potter, everybody is talking about Trilby at present. That's why I want to make you the subject of the next MIRROR Interview."

"Oh, yes, I know. I've read them all. I'm willing to tell you all about Trilby if you think it will interest your readers, but I don't want to appear egotistical, so don't make me answer a lot of questions about myself."

"Answer this question: You believe that 'construction' is the most important factor in successful playwriting, don't you?"

"Yes, Bronson Howard and I both agree on that point."

"Well, then, these interviews are all constructed on the autobiographical plan. That's why, *nolens volens*, you'll have to talk about yourself. I press the button, and so forth. Please outline your career."

"You're a regular hypnotizer and so I'll have to comply with your request. I was born on June 3, 1852, in the famous old city of Bath, where the scene of The Rivals is laid, and where Sheridan gathered the material of The School for Scandal. The Pump Room in which Sheridan's gossips used to sip the waters was all in decay when I was a boy; but the Assembly Rooms, where Beau Nash had held his court, was still the scene of most of the public entertainments. There was also a fine old theatre in Bath. Mrs. Siddons, the Kembles, and the Keans had all played there. In my time it was under the same management as the principal theatre in Bristol, and the company, three of whom are on the American stage to-day, used to come from Bristol, twelve miles away, every Saturday night and give us a tremendously long programme of farce, comedy, melodrama, and pantomime, all performed by the same people. My father being Rector of Bath, and the good folks of Bath objecting strongly to the theatre, I could only taste these dramatic delights surreptitiously, and was ultimately shipped off to London.

"The new school of English playwrights and critics insists that the days of which I am telling you were the degenerate days of the English drama. But to me, as a boy, they seemed good enough. We had Robertson producing his "teacup and saucer" comediettas at the Prince of Wales' Theatre; Byron with his pun-plays and burlesques at the Strand; Burnand, who had just broken loose with his Black-Eyed Susan at the Royalty; Buckstone fighting a losing game at the Haymarket; Irving slowly coming into fame—first as the villain of the Lancashire Lass, then as Digby Grant in The Two Roses, and then in The Bells, and his famous cycle of plays at the Lyceum. But as we grew to be hobbledehoys, John Hollingshead's Gaiety Theatre was our main point of attraction, and when I was sent to the Far East in the India Civil Service, I left no spot with so much regret as that festive house upon the Strand."

"Did you have any adventures in India?"

"Yes, indeed; but I don't suppose that my adventures in India would have much interest for your readers. I saw the Prince of Wales and his party come tramping through the Himalayan jungles with 800 elephants. I saw a tremendous durbar at Agra, all the rajahs of northwestern India assembling to pay homage to the Queen's son. Marion Crawford was editing an Indian newspaper in those days, and Rudyard Kipling was being educated at his father's college. And just as Crawford and Kipling got tired of the East, and turned their backs on it, so did I. Like theirs, my wanderings brought me to America, and in 1876 I sent in my first article to the *New York Herald*. To my huge delight it was printed next day as the leading editorial of the paper. Mr. Bennett gathered me into his forces, and a few months after made me Foreign Editor. I held this position, varied with those of European correspondent and dramatic critic, for ten years. Then I was with the *Chicago Tribune* for a while, and then began to write plays with The City Directory.

"Where was The City Directory produced?"

"It was originally produced by Donnelly and Girard in Utica, N. Y., on May 1, 1889. In the second act one of the actors came on ten minutes ahead of time, thus cutting out a whole scene. As this was my first play I, of course, thought that he had thereby ruined me as a playwright, and made a vigorous protest when he came off. The actor in question, however, seemed utterly unconcerned, and remarked with delightful nonchalance, 'Oh, hang it, what's the difference. This is only Utica!' Since then I have never attended a first-night performance of the plays I have written."

"Why not?"

"It sets me all on edge. No matter how clever the cast may be, the performance never comes up to the author's expectations. The manner in which his piece is enacted always seems so different from what he imagined it would be. So I spare myself the agony of the ordeal by staying away from the theatre. That's why I'm not on hand when there's a call for the author. I think I proved during my journalistic career that I'm not a physical coward, but I own up to moral cowardice when it comes to facing a first-night audience. When Trilby was produced in Boston, I waited for the verdict in a cafe in the vicinity of the theatre, and when the audience called for the author, they dragged me before the footlights by main force. They did the same thing at the Garden Theatre on the first night of Trilby in New York. If you were there you could easily have seen that I was simply frightened out of my wits."

"Did you have much trouble in getting your plays produced?"

"No. I have been exceptionally lucky in getting my plays put on the boards as soon as I had written them. After The City Directory Joseph Brooks asked me to write a play for W. H. Crane. Accordingly I wrote The American Minister, which ran a whole season. Then Dan Frohman agreed to produce my play of Sheridan with Edward H. Sothern in the title role. The production took place at the Lyceum Theatre on Sept. 5, 1893, and Mr. Sothern continued to appear as Sheridan during his entire season on the road."

"Had you no failures sandwiched between your successes?"

"Not so far, but every well-regulated dramatist should have a failure now and then. It keeps his hat down to a normal size. Our Country Cousins, which was produced at the Lyceum on January, 1894, had every essential element of failure. It was done in a great hurry to fill in a gap. The plot of the piece was derived from Augier's *Les Lionnes Pauvres*. I attempted to Americanize the story and introduce American comedy characters. Well, it failed completely. And so no more of Our Country Cousins.

"Any other failures?"

"Yes, The Victoria Cross, in which Mr. Sothern appeared last August at the Lyceum. It was an effort to dramatize some of my Indian experiences, but the play lacked a central idea and was incoherent. Consequently the result was unsatisfactory to all of us. My next play was The Pacific Mail, which W. H. Crane produced at the Star last October. As you know it was practically a new version of The Overland Route. It drew well enough, and the audiences seemed to think the piece amusing, but Mr. Crane considered his character of a rather light-weight order, as he aspires to do something more in the line of high-comedy characterization. I'm writing a play for him now that I think will just suit him. I'm also collaborating with Bill Nye on a new play for the Garden Theatre. It will be a farcical play with music, and in the manner of The Gaiety Girl. But it will not be a burlesque or extravaganza, as the piece is to be provided with a consistent plot. I think Mr. Nye's characteristic humor will make the lines most amusing. The Cadi was brim-full of humor, but failed because Mr. Nye didn't know how to construct a play."

"Tell me how you happened to dramatize Trilby?"

"It was owing to a combination of circumstances. In the first place, I have been attached to Palmer's as house dramatist during the past two years. There have been four incumbents of this office. My predecessors were A. R. Cazauran, Dion Boucicault, and Augustus Thomas. It was originally intended to produce David Belasco's Heart of Maryland after the run of The Fatal Card. Mr. Belasco objected to a production in Lent, and Mr. Palmer accordingly needed a substitute play. About that time I chanced to buy a copy of Trilby to send away to a friend. I took it home, lay down on the sofa, and read it straight through. Then I went to Mr. Palmer, and said: 'I've got the play we want. I'll dramatize Trilby.'"

"What made you so confident of success?"

"Because I thought the time was ripe for a hypnotic play. I knew that La Sonnambula had been equally successful as a comedy, drama, and opera. Now what is hypnotism but a species of artificially-produced sleep-walking? If it had not been for La Sonnambula I should probably never have dramatized Trilby. I went to the Mercantile Library and consulted Mr. T. J. Titus, the assistant librarian, in regard to the best works on the subject of hypnotism. Following his advice I read Bjönstrom's 'History of Hypnotism,' Charcot's 'Experiments at the Salpétrière,' James Braid's 'Observations on Trance,' and some of Clarétie's novels which deal with neurology and neurypnology. In Braid's 'Observations' I found what was probably the source of Du Maurier's story. On page 43 the physician relates the case of a young girl absolutely tone-deaf, who was hypnotized and sang in unison with Jennie Lind, and sang in perfect tune and with singular sweetness. I am confident that this is where Du Maurier obtained the idea of making Trilby a great singer while under Svengali's hypnotic influence. But Du Maurier has not expanded the hypnotic relationship of Svengali and Trilby. I grasped at the dramatic opportunity of linking two souls together in life and death, so Trilby's death follows inevitably after the demise of Svengali. Faust and Marguerite were bound together in this manner. The posthumous photograph of Svengali which sends Trilby back under the musician's hypnotic influence just before her death gave me the clue to the whole play."

"How long did it take you to write the piece?"

"It was produced in Boston within seven weeks from the day I started to work on it. It's no easy task under any circumstances to dramatize a novel, and the descriptive element of Trilby, which lends such a charm to the book, was, of course, not practical for stage purposes. The success of my dramatization, so far as the construction of the plot is concerned, is due, I think, not so much to what I have put in from the novel as to what I have left out. I laid the novel aside and wrote the play backwards, that is, commencing with Trilby's death scene, and leading up to it with a series of dramatic incidents in accord with the novel but not slavishly following it, and always keeping the hypnotic element as the pivotal idea of the piece. That's why Svengali dominates the play, and perhaps its name should have been Svengali instead of Trilby, but, of course, it would not have been advisable to part with the name that caused the very existence of the play.

"To what do you attribute your success as a playwright?"

"Principally to hard work. I have read and analyzed over 30,000 plays. My advice to young playwrights is to study the construction of successful plays. It's no use studying current performances. You can't analyze the construction of a play in that manner. You must go over a play scene by scene, and study their relationship to each other and the play as a whole. I think I have solved the problem of sustaining interest in the plot, and that is half the battle in playwriting. My editorial experience has been of unquestionable advantage to me. Of the two types of newspaper men—the editor and the reporter—I think the chances of becoming a successful playwright are heavily in favor of the man who has wielded a blue pencil. The reporter is more apt to possess the descriptive and imaginative instinct that make successful novelists. The editor, on the other hand, in writing a play, realizes that while having lots to say he must necessarily make his dialogue epigrammatic, and not introduce long speeches that have no bearing on the plot. But newspapermen of all descriptions have this in common, that they realize that the public is in search of what is novel and up-to-date."

"Do you believe in hypnotism?"

"Yes. I entered upon the study of hypnotism as a sceptic, or at least as one who had only taken a desultory interest in the subject. I emerged as a convert. Hypnotism is a scientific fact, and its therapeutic value is incalculable."

Mr. Potter uttered this declaration of faith in an occult science in perfect seriousness. I was expecting that he would wind up with a wink and stick his tongue in his cheek à la Doctor, but he didn't! The Quartier Latin, Svengali, Trilby, gay grisettes, Ben Bolt, Taffy, The Laird, Little Billee, Gecko, Zouzou, Madame Vinard, have combined under Mr. Potter's skilful dramatic manipulation to draw crowded houses to the Garden Theatre—*ergo*, who has a better right to believe in hypnotism—box-office hypnotism? And so no more of Trilby!

A. E. B.

MR. NOBLES ON PLAY PIRATES.

"Probably no play has been as extensively and persistently pirated as The Phœnix," says Milton Nobles. "The original thief was an actor in my employ, a man who sailed under the names of Taylor and Schneider. I had taken him penniless and destitute from the streets of Chicago. He proved a disreputable character, and was soon discharged. But he had been long enough in the company to copy the play and stage business from memory.

"He peddled copies of it about Indianapolis for five and ten dollars each. It was first played by him at the Park variety theatre in that city, in 1876, under the title of Euchred. This was before Chicago became famous, or infamous, as the home of the professional play-thief. From then till now, probably no pirate or repertoire company large or small, has ever been on the road, without having The Phœnix as a feature, under one title or another. In late years, the smaller and more disreputable ones, used the title, and frequently my name, as author displayed in large type. I used occasionally to hear of them going in front of the curtain, to satisfy local managers, probably, and reading an alleged letter from me, authorizing their use of the play.

"Next in order of piratical favor, probably, comes My Partner. Mr. Aldrich's experience has been very similar to my own, only it commenced two or three years later. Then came Bartley Campbell's early plays, Fate and Peril, which were given under as many titles as there are letters in the alphabet. There has not been a year during my long period of management in which I have not had applications from actors for engagements, urging as an argument in their favor the fact that they had appeared in pirated versions of The Phœnix.

"An amusing phase of the thing is that next season two or three managers will be doing the old play on royalty, by authority, who began their careers with stolen copies ten, twelve and fifteen years ago. A man who has everything to gain and nothing to lose will take lots of chances, but when he is successful and accumulates property and builds up a reputation, it's different.

"I fear the only hope the poor play-maker has for the protection of his wares lies in the accumulation of real estate or valuable collaterals by the army of play-pirates. I could give THE MIRROR readers a surprise by giving a list of men and women now holding their heads high in the profession who have in their time been persistent and unblushing play-thieves."

JEANNETTE ST. HENRY'S PLANS.

A MIRROR man met Jeannette St. Henry yesterday on Broadway.

"I'm just going down town to look at some bicycles," said the prima donna. "I don't see why I should not join the procession on wheels, especially as I think it will improve my health and consequently my voice.

"About the 15th I expect to leave town for Kennebunk, Me., where I shall spend the Summer. I did intend to go to Carlsbad this Summer, but I find that business matters will keep me here until late in the Fall, when I may go to London. I am now considering several very good offers for next season, and the season after next I expect to star. My backer was anxious to have me begin my tour next year, but I said I would prefer to wait. The piece will be a musical comedy that is now being written for me. During the Summer I may sing at concerts at some of the Summer resorts. I have practically agreed to do so on a certainity, and I have just ordered some dreams of gowns from Hollander, of Boston.

"I wish," continued Miss St. Henry, "that THE MIRROR would contradict that absurd story published in a morning paper last week that I have applied for a divorce from my husband, John S. Hiller. The article in question was a pure fabrication. My husband and I are on the best of terms, and the name of the so-called corespondent was never mentioned between us until I saw the story in print. It is true that Mr. Hiller and I have agreed to separate, but it is a purely amicable arrangement. I would like this known, both in justice to my husband and myself."

THE BOUNDARY LINE.

A new play called The Boundary Line has just been completed by Albert Ellery Berg and Alfred Kennedy. It is a comedy-melodrama in four acts, and the action takes place on the State line between Arkansas and Missouri. There are only ten characters in all, and as several of them can be doubled if necessary, the piece ought to be well suited for a road attraction.

Blazes, the leading female role, is intended for a clever soubrette of the Lotta and Pixley order. While not absolutely necessary, the authors think that it will greatly enhance the attractiveness of her work if she can sing and dance, as the character affords ample scope for specialties.

Besides Blazes there are three comedy characters, a tramp, a comic darkey, and a dude, all provided with specialties, amusing dialogue and new stage business. Then there is Silas Brentwood, proprietor of Tippecanoe mine; and Florence Brentwood, his daughter, heartless and flirtatious. Jack Hurley, the hero, despite his engagement to Florence and despite the machinations of the adventuress, Fanny Benton, and the scheming of the villain, Howard Glyndon, to ruin him, eventually marries Blazes, who saves his life in the sensational climax of the third act, and is generally triumphant at the final curtain.

The interest in the story is sustained throughout the piece, and every act is worked up to an effective climax. That at least is what the authors claim for the play, and from what they have accomplished in other successful road productions, the piece is no doubt both entertaining and effective.

ANOTHER PIRATE GANG.

Boone and Dunn, more particularly known by their full signatures of F. Emmitt Boone and Francis Dunn, with headquarters at Newton, Ia., are the managers of a piratical company that plays La Belle Marie, In Old Kentucky, Kidnapped, Pawn Ticket 210, The White Slave, In Mizzoura, and The Lights o' London. In a specious and pretentious circular issued by this firm they announce this principle: "We hold that we must not disdain anything which gives a full artistic impression and makes us find life for the moment more amusing and happy without impairing our virtue." Funny, isn't it?

☞ Don't forget that Frank R. Bennett, the hustling advance man with many leading attractions, is open to an engagement. Address MIRROR.

GOSSIP OF THE TOWN.

Virginia Harned, who has won the greatest success of her career as Trilby, has had quite an eventful experience on the stage. Miss Harned began her theatrical work in London, where she made her debut in Our Boys as Mary Melrose. For several seasons she was the leading woman in E. H. Sothern's company, appearing as Clara Dexter in The Maister of Woodbarrow, Drusilla Ives in The Dancing Girl, and Fanny in Captain Lettarblair. Leaving Daniel Frohman's management, Miss Harned joined A. M. Palmer's stock company, with which she scored a success as Mrs. Erlynne in Lady Windermere's Fan.

Maclyn Arbuckle has joined the Frawley Stock company for the Summer season at San Francisco, and will assume a line of important parts, including the title-role in The Senator.

It was erroneously announced last week that Alma Strong had been engaged by Manager Dunne for the company that will support Gladys Wallis next season. Alma A. Matthews has been engaged by Manager Dunne, but Miss Strong, who is at Bayonne City, N. J., has not yet signed for next season.

Eliza Warren will begin a series of lectures on Shakespeare's plays at the National Prohibition Park, Staten Island, on June 20, with a lecture on The Merchant of Venice.

Freddie Huke (Mrs. Martin Hayden) sailed from Paris for this city on Saturday.

Frank Maeder and Frank Rich will manage the Ocean Theatre, Long Branch, this season.

It is announced that Genevieve Nannery will marry Irving L. Blinn, son of a millionaire lumber dealer of Los Angeles, Cal.

A Romance of Coon Hollow will open next season in Detroit, on Aug. 25, with a new equipment of scenery. The Keystone Quartette and a band of colored dancers have been engaged.

Frank Campeau has been engaged to play the part of Tom Driscoll, originated by E. J. Henley, in Pudd'nhead Wilson next season.

Charles D. Herman has been engaged to take the place of Louis James in Frederick Warde's company next season. A typographical error in THE MIRROR last week made it appear that Charles Hannan had been engaged for the place.

Selma Herman, for the past two seasons leading lady in Darkest Russia, has not yet signed for the coming season, although she has received several offers.

A train carrying Lemon Brothers' Circus collided with an ore train North of Escanaba, Mich., last Friday. Five employes of the circus were badly injured, and several cars were wrecked.

Lillian Russell was forced by an affection of the throat to relinquish her part at Abbey's Theatre after the first act of The Tzigane last Thursday night. Miss Russell was not in the cast again last week, her place being taken by Clara Lane.

Max Greenwald has leased the Greenwald Opera House, Spartanburg, S. C., for a term of years, and will remodel and refit it for next season. Mr. Liles, the former manager, has retired from the theatrical business.

Edward N. Hoyt has recently suffered a severe bereavement in the death of his mother, which occurred a few days after his arrival home at the close of his season with Robert Mantell.

Milton Nobles reports that through his advertisement in THE MIRROR he has already placed plays with three leading repertory companies for next season.

Kitty W. Steele, secretary of the Women's Department of the Cotton States and International Exposition, Atlanta, Ga., has written Henry Greenwall a letter thanking him for the benefit to that enterprise recently given at his Lyceum Theatre, and also for his subscription of $100 additional.

Herbert Matthews, manager of Henry Greenwall's Lyceum Theatre, Atlanta, Ga., is in town.

Minerva Adams and her sister Melytha have joined the Fairmount Park Opera company, Kansas City, for the Summer.

The Howard Stock company, managed by John A. Preston, temporarily closed at Plainfield, N. J., recently, owing to the illness of the leading lady, Rachella Renard, who was stricken with malarial fever, as is claimed through defective sanitary arrangements at the Music Hall in that city. Manager Preston says he will sue the Music Hall owners for damages. The tour will be resumed on June 17.

Louis James, who will star next season under the management of Wagenhals and Kemper, will play in The Robbers, Virginius, The Lyons Mail, and possibly The Fool's Revenge.

Fred. Hallen has bought The Twentieth Century Girl, in which his wife, Mollie Fuller, will star next season.

To Let.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Ellery Berg, MIRROR Office.

George Carlton Macy and Mabel Elizabeth Knowles were married on May 26, by the Rev. E. K. Tullidge, at his residence, 924 Walnut Street, Philadelphia. The bride was attired in a pale blue crepon gown, plainly but richly made, trimmed with white chiffon and velvet, and wore a white chip hat, with pink rose, and carried in her hand a magnificent bunch of white roses. Mr. Macy has been leading man and Miss Knowles soubrette at the Girard Avenue Theatre this season. After the ceremony the bride and groom and wedding party sat down to an elegant collation at the Irving House, where the young couple have been residing. At 3:15 Mr. and Mrs. Macy, amid a shower of rice and the best wishes of their friends, left the hotel to take train for their wedding trip.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."

A CITIZEN who makes nothing material out of politics must necessarily be instinct with a very enthusiastic patriotism if he can overlook some of the impositions that politicians force upon their fellows.

It is a long period in time from John Stuart Mill to the Ohio gentleman who is occasionally pictured in the adverse comic papers as a miniature Napoleon, and who is famed for his ideas of the tariff; and there may be to the impartial person who studies the prophets of national economies a wide difference between the late Mr. Mill and the later Major McKinley in point of potency of personality. But the citizen who pays for the experiments of theorists who happen to get the legislative ear is apt to believe that there are more things on earth—as there are no doubt also in heaven—than are dreamed of in the philosophy of any man who undertakes to formulate a scheme of tariff. As to the tariff scheme of the Ohio major, however, as it was originally digested—thankful must the non-politician be that it has been in some measure changed—there seemed to be few things on earth that escaped taxable enumeration. Perhaps boomerangs, wild artichokes, and a few such outlandish articles of industry and agriculture were overlooked; but the boomerang came later.

I am no politician, and this is not meant as political expression of any kind or shade. I am simply a plain citizen who prays for the reign of common sense in public matters, and who votes as he prays.

And I know when I am struck below the belt as a citizen. I am a smoker of tobacco. I try to smoke good tobacco because my taste runs in that direction. I object to the present tax on good tobacco, although I would willingly pay a reasonable levy. But when I smoke a cigar for which fifty cents has been paid I cannot roll it like a sweet morsel because of the knowledge that in Havana the same cigar would cost about ten cents.

Not that I buy many cigars at fifty cents each—if I did, you might say that I ought to be taxed—but when an occasional friend gives me such a cigar I feel almost a personal resentment against the government because it has so imposed upon my generous friend. And the cigars that I myself buy represent just the same ratio of imposition, so that the matter is after all a personal one.

But it is not only cigars and tobacco. There are many other things taxed out of sight with no consequent benefit to infant industries or any other industries sought to be protected. A friend the other day received a book from England. It is not such a book as would be produced here. It did not enter into competition with any book that ever had been produced here.

But Uncle Sam's man in the post-office undid the package and scanned the volume and then according to law made the person to whom it had been sent as a personal courtesy by the author pay a dollar and a half for the privilege of taking the book away.

Kindred experiences provoke men who are not prone to grumble.

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I believe that our political system has much to commend it. But I think it encourages and exploits too many blatherskites who assume to have heard a call to statesmanship, and that among the lesser legislative persons who fall under the influence of these glib self-seekers there are regularly elected too many men notable only for chin-whiskers and a natural antipathy to anything that in the least particular resembles labor.

Grumble as I may at many things, you shall never hear me grumble at the bicycle. I ride a little myself, and I know whereof so many speak with enthusiasm. Sancho Panza's benediction upon the man who invented sleep, born as it was of a temperament given to somnolency, was no more honest than is my commendation of the person who devised the Safety and the innumerable others who are engaged in perfecting it. Perhaps nature intended that the horse should be ridden by man. If so, here is a case in which man has improved upon nature.

I do not ride the wheel as some persons do. I believe that the bicycle was made for man, and not man for the bicycle. The man who was made for the bicycle bends himself into the form of a syphon, and pumps as though his life depended upon getting somewhere in some shape in no time. He humps himself both figuratively and literally. The man for whom the bicycle was made is a more rational being, and future generations of his descendants will not point to a round-shouldered ancestor in him.

Sitting easily upon a wheel and surveying the beauties of nature as they pass, a man—or for that matter, a woman—gets as near the exhilarating sensation of a flight through air as will be experienced until the human animal is born with feathers and pinions. The horse is out of date for purposes of transportation. The wheel has, in fact, become the fashion as well as the craze.

At the road-houses, where formerly a wheelman was looked upon as something entitled to less respect even than a pedestrian, and where stylish rigs with prancing steeds raised the dust, you now find "stables" for bicycles, with scores of wheels standing with the alignment of a section of military, while the spaces that once knew proud turnouts are going to grass. And my host is as polite and his hirelings are as attentive to the wheelers as before they were to the gayly-dressed travelers by wagon. Simply because the four hundred, so called by a lamented keeper of aristocratic records, have put on knickerbockers, bloomers, and other negligée attire, and joined the million.

I note with a visual pain in passing, however, that among the uncounted women who now affect the wheel those least warranted by nature to display outlines put on costumes in an unwise competition with their sisters who are differently endowed. Not even woman's ingenuity can make an angle square with a curve.

It is as though every female who had been rejected for the ballet after her ambition to go on the stage in that bevy had resolved to put her own conception of her fitness to a popular test, and had flown first to the costume-maker and then to the wheel for a vindication that will never vindicate.

But the onlooker may see many pleasing as well as some unpleasing figures as he watches the procession; and the man on a wheel may get away from anything against which his eyes rebel.

JAQUES.

PROCTOR GETS THE LELAND.

The lease of the Leland Opera House, Albany, which has been in controversy since the disagreement of the former partners, Proctor and Soulier, who ran the house, was sold last Wednesday by the receiver, at public auction, in the City Hall, Albany. Several persons interested in theatrical management were present, but the only bid made for the house was $10,000, by F. F. Proctor, of this city, who was formally declared to be the purchaser.

WHY DUSE OBJECTS TO INTERVIEWS.

In a letter that Eleanora Duse wrote recently to Mathilde Serreo, the Italian authoress, the famous actress gives her reasons for her well-known dislike to be interviewed. She says:

"I do not want to recall the past. I am what I am. What I was, has been. Oh, that I could forget it all! The disappointments, the struggles, the humiliations! No, not the struggles; but everything else, everything! Still, who can help remembering, who does not again and again brood over what is passed? Who can forget those days when our hearts have bled from their torture, when they have writhed and suffered? Who can forget what has been and is still, what weighs upon one's soul?

"And then the public! People whom you have never seen, people in whom you can have no interest and for whom, in truth, your life and fate is quite indifferent! The public wants to question you as to what you are, what you feel, what you think and what you have been. And if you refuse to answer them, they speak of your haughtiness, your presumption, your unsociability!

"Unsociable! Why? Because you don't tell them what you fear to tell yourself? The events of my life? They are so numerous! And what seems an event to me, the event that may have decided one's destiny, events that be landmarks in our lives, may to others seem valueless and uninteresting.

"Events? Oh, yes! I have experienced enough of them, perhaps too many. Not events in the general sense, but only events of the soul, such as often cause me to cry bitter tears, and always make me cry again when I play that one role—that of Lydia de Morane in Dumas' comedy. Then the grief within my soul becomes an acute cry of anguish, and I weep and weep!

"It happened long, long ago. Quite ten years.

"It was in Rio. The yellow fever called for thousands of victims. We were playing. One day Diotto came to rehearsal, pale, disturbed, over-tired.

"What ails you?" I said. "For God's sake, speak!"

"Nothing," he replied. "I feel so queer, so dizzy, so—never mind; come on. Let us commence."

"And he commenced. Badly—losing every point—shivering with chills.

"Stop," I said, "it won't do. We'll not play."

He replied: "Should you suffer on my account? I am going to play."

"And he did play; but suddenly he broke down. It was the fever. The fever that spares none that it gets into its grasp. Well, we had to play. We had to play because the contract would have it so; we had to play because the advance sale was good; we had to play because the manager insisted upon his contract; we had to play while poor Diotto lay there alone, forsaken, racked by the fever, struggling with death. The first evening we played Fedora. The house was sold out, and I was a fiasco, the most complete fiasco ever heard of. The theatre was so vast, so gigantic that I felt small, small, small. My voice, my God, how could my voice have reached down to the orchestra! I think I might as well have said "Loris, I love you" as "Loris, leave me," I could not have been heard. And what a continual whispering and murmuring all over the house, in the boxes, everywhere, until the end of the play! My heart—my head—my voice—I could command nothing. I was thinking only of him. At last the performance was over; I hurried home and there, in the dark, I threw myself down and wept and wept. Oh, how lonely, how lonely I felt that day!

"The next day no performance. We were only to play three times a week. The papers gave their final opinion; they said I had a certain something that attracted attention, but my voice! Half of what I said they did not hear, and the other half they did not understand.

"The next day the second performance: Denise.

"The theatre—the immense house—was empty. Hardly four or five rows were occupied and two or three boxes. During the first act they listened attentively to my poor Denise, so simple, without toilettes; they listened during the second act, too. But in the third act I cried and cried—and caused them to cry. Victory was mine, although not quite decided, for that evening another artist played the part of Fernando, and he, who up to now, had been my Fernando, was still struggling with death. And the thought of the sick man would not let me rest. It detracted my thoughts. I felt as though at any moment he might stand before me cold pale, his face distorted by death, his eyes fixed. In vain I tried to shake off that feeling, in vain I told myself that art requires the sacrifice of the forgetfulness of self! I could not help myself, I saw him before me, the poor, good man who never did anything wrong, who never harmed a soul, and who died alone and forsaken, while we—were enacting a comedy!

"Comedy?

"What is more of a comedy than our life? And there—standing before those cursed, sublime, blessed footlights, there arose within me a prayer: 'Oh, Madonna, save him, save him who has a father and mother at home, who build all their hopes on him. Save him and accept my sacrifice. Let me perish as artist, let me lose everything, my reputation, my talent, my future, but save him!'

"Two days later all was over. And we, we played on. But I gained victory after victory, and each one caused me to feel deeper my God-forsaken misery, made worse my pain, my despair, because Heaven had not accepted my sacrifice! That day I played the part of Fernande. And on that day I became what I am. There I felt for the first time that I have a heart, and a soul within the heart. There I felt for the first time that life is not vulgar, but only sad and hard to bear.

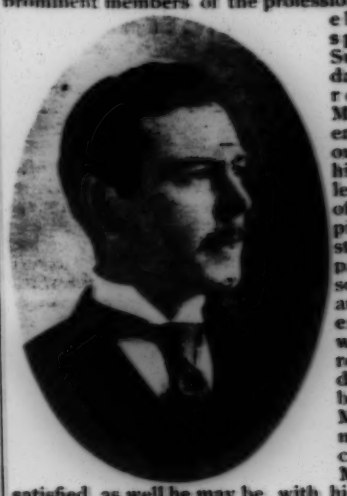
"Is that an event of interest? I do not know. For many perhaps not. For me it was a landmark in my life.

"A life in a life. . . ."

AN OUTDOOR PERFORMANCE.

A performance of Becket, Tennyson's play, under the title of Fair Rosamund, will be given on a picturesque lawn on the Erastus Corning farm, near Albany, to-day, under the auspices of society persons of the capital city. The cast will include several professional actors, but a large number of Albany amateurs will appear in supernumerary places. The leading characters will be taken by John Malone, Thomas J. Lanahan, T. J. Gaffney, William O'Connor, John J. Hogan, G. C. Treadwell, Frank Ludington, W. T. Morris, DeWitt Walsh, Maud Strain, Harriet Paddock, and Miss Coverly.

PROFESSIONAL DOINGS.



Henry Miller is one of the great number of prominent members of the profession who have elected to spend the Summer holiday in Europe. Mr. Miller has earned his outing, for his work as leading man of the Empire Theatre stock company this season has been arduous and exacting. He will return to resume his duties at the beginning of Mr. Frohman's next campaign. Mr. Miller is satisfied, as well he may be, with his post at the head of one of the best equipped organizations in this country, but it will not surprise his friends if he blossoms forth as a star within a couple of years.

A syndicate has been formed in Chicago to organize a company which will give open-air performances of As You Like It in various cities, playing twice a week. Gerald Griffin has been engaged as the Touchstone. The company will open in Peoria about June 17.

The *Paris* last Wednesday had among its passengers for Europe: Pauline Hall, George B. McLellan, Mr. and Mrs. Duncan B. Harrison, Mr. and Mrs. Charles Bradshaw, and William Trevor, who will make a bicycle tour of Europe together, and Marshall P. Wilder, Grace Kimball, Vincent Sternroyd, Clyde Fitch, and Courtenay Thorpe.

In a recent article that appeared in THE MIRROR concerning Ellen Beach Yaw, it was stated by error that Miss Yaw had studied in Minneapolis, and that she had made her debut with Walter Damrosch. Miss Yaw only passed through Minneapolis, and was to have made her debut with Damrosch on the day of the memorable strike of his musicians over the 'cellist matter.

It was reported in New York last week from Chicago that Thomas F. Lawrence had broken his leg. Mr. Lawrence telegraphed THE MIRROR that the rumor was erroneous, and that he had sustained nothing more serious than a sprain.

The name of Maud Harrison is linked indissolubly with the local stage during a period of unusual activity and success. As a comedienne she has few peers on the American stage, and no actress has more completely or more deservedly won the favor of the metropolitan public. In representing types of distinctively American womanhood she stands quite alone. Her original and striking creation of Mrs. Brown in The Banker's Daughter has never been effaced, although she has since then contributed a score of equally clever and attractive personations to the local stage. Miss Harrison has important plans under consideration, and their completion and announcement will be awaited with interest.

Gordon McDowell has secured for the starring tour of himself and wife (Elma Cornell) under the management of T. D. Middaugh, the following plays: The White Mahatma, The Golden Rod, and Cinders, by Percy H. Clifford, and The Little Corporal and My Lady Mabel, by S. Tibbals. The company will number twenty persons, and the season will begin on Aug. 1.

The Sisters Hawthorne will present their clever singing specialty at the principal roof-gardens during the Summer. Nellie Hawthorne has been identified with the Green Goods Man during the past season, while Lillian and Lola have made hits with Eddy Foy's Off the Earth company.

Frank Murphy and Lester Howard, formerly with A Turkish Bath, and Charles D. Elmay have signed with Forrester and Rice's The Matrimonial Agent for next season.

Frederic de Belleville is one of the few actors of European birth, originally speaking a foreign tongue, that have adapted themselves in all particulars to the requirements of the American stage. Polished, artistic, forceful, Mr. de Belleville has made his mark during the past decade by a series of characterizations that have secured the endorsement of the critics and the applause of the public. There is a trace of the romantic school in his acting, but it serves only to heighten the effect of his natural and convincing art.

Elta Reed has been re-engaged by Corse Payton for next season. Miss Reed has been four seasons with his company.

Odell Williams with one or two friends will leave the city soon for a season of rough-and-ready enjoyment away up in Maine and along the coast of that State. After trout-fishing in interior waters that know this elusive fish they will embark in a boat they have chartered and sail whithersoever they list, taking with them just enough presentable clothing to serve shore occasions when they may wish to be entertained, and for the greater part of the time dressing as a lazy and negligent man who is lazy and negligent only because he wishes to throw off restraints that have kept him "looking nice" for months desires to dress when he does not care whether school keeps or not. Mr. Williams will probably have fish stories to tell in the Fall.

In an article bidding farewell to Mrs. Kendal, the Chicago *Times-Herald* says: "Her worldly wisdom has carried her much farther than any inborn talent which she possesses, and her very considerable success in America must be attributed rather to the faculty of management than to the inspiration of art. Without wishing to detract one iota from any just fame, the conclusion must be that her success is very liberal interest upon a small capital."

Genevieve Beaman sailed for Europe last Saturday on the *Ems*. She will return about August 1 in the *Kaiser Wilhelm II.*

John McGhie and wife (Josephine Knapp) left last Friday for Peoria, Ill. They are engaged for a Summer season of comic opera which will last ten weeks.

Harry Clay Blaney, comedian of Ward and Vokes' A Run on the Bank, is visiting his mother in Columbus, O. Mr. Blaney expects to be in a comic opera production next season.

Howard Kyle has been engaged to play leading parts in Madame Modjeska's company next season. Mr. Kyle was formerly a member of Madame Modjeska's company.

Wagons respectively driven by Cissy Fitzgerald and W. B. Kipp, a horseman, were damaged by a collision on Fifth Avenue, near Seventy-second Street, last Wednesday evening. Neither occupant was injured.

Courtenay Thorpe's new play, recently produced at Bridgeport, Conn., under the title As Ye Sow will be called The Story of a Sin.

The Boston *Traveller*, speaking of Mabel Amber's Trilby, says: "In the title-role Miss Amber has made a reputation for herself that goes far towards placing her in the vanguard of her profession. She has assumed one of the most difficult parts that is to be seen upon the stage to-day, but under her skilful and artistic handling, it is most natural and realistic."

Herbert Kelcey, who began as a matinee-girl actor, has emancipated himself from that narrow condition and has become a leading man of no small capabilities. The improvement in his work has been especially noticeable during the past season at the Lyceum, where in spite of his appearance in plays that failed to win popular attention, he presented a series of excellent characterizations. Particularly was the broadening of Mr. Kelcey's acting visible in his performance of Sir Richard Kato in The Case of Rebellious Susan.

George H. Walker, lessee and manager of the San Antonio, Austin and Waco, Tex., Opera Houses, and of the Capitol Theatre, Little Rock, Ark., arrived in New York last Wednesday.

Edwin Wayne is visiting his family in Philadelphia for a few days.

True S. James and John W. Stephens have started out with a small company to play towns in Wisconsin "wherever there is a trout stream," as Mr. James writes to THE MIRROR, explaining a novel combination of business and pleasure. Their repertoire, Mr. James says, includes book plays, and embraces Saved; or, A Wife's Peril, Comrades, A False Marriage, Lady Featherstone's Work-Basket, A Bit o' Blarney, and a version of Faust made by Mr. James "from three different books." Mr. James says he owns the rights to A Noble Outcast, and that he will prosecute pirates.

A. W. Herman, for the last two seasons treasurer of Darkest Russia, is now treasurer of the Casino, Toledo, O.

Geoffrey Stein has re-engaged with Marie Wainwright for next season.

Chauncey Olcott closed his season at the American Theatre, where he played a very successful engagement last week. Mr. Olcott's career as a star has proved the good judgment of Augustus Pitou, who took Mr. Olcott some seasons ago and placed him in the leading part in Mavourneen, in which W. J. Scanlan had won fame and fortune. During the first season Mr. Olcott was on the bills subordinated to the play, but he very soon proved that in this case it was the actor, and not the play, that drew, and he was thereafter starred enterprisingly. Mr. Olcott is a prime favorite, and his popular powers will probably increase steadily. It is announced that Mr. Olcott will soon marry his leading lady, Lea Templeton, a sister of Fay Templeton.

Vesta Tilley closed her engagement at Tony Pastor's on Saturday night. On Friday night Miss Tilley was given a benefit, and the audience was very large. Business Manager H. S. Sanderson, acting for Mr. Pastor, presented Miss Tilley with a watch incrusted with diamonds and attatched to a fleur de-lis pin, which was also set with diamonds. Many floral tokens were also given to the popular singer.

The new musical burlesque, Little Robinson Crusoe, will be produced by Manager Thomas W. Pryor at the Schiller Theatre, Chicago, next Monday for a Summer run. Nothing has been spared to make this piece a success. The company will include Eddie Foy, Adele Farrington, Marie Dressler, Sadie MacDonald, Frank H. White, the Crawford Brothers, Douglas Flint and others well known. Harry B. Smith, who wrote the book, and W. H. Batchelor, who composed the music, are directing rehearsals.

Minnie Seligman, who has been in retirement this season, will spend the Summer abroad with her husband, Robert L. Cutting, Jr. Miss Seligman was reported to have signed with Richard Mansfield to be a member of Garrick Theater company next season, but the assertion was premature, the negotiations having fallen through. Like many another talented artist Miss Seligman is looking for a strong play, suitable for starring purposes. She wisely refrains from venturing a tour until she has in hand material upon which she can place reliance.

On May 9 in East Boston, an original comedy-drama in two acts by Frederick Knell, entitled Elm Farm, was produced. It is a simple story of New England life and manners.

The Rockwell Pavilion Theatre company were billed to play a week in Westbrook, Me., beginning on May 20, in a repertoire that included The Life Guard and A Ride for Life. They posted lithographs of Kate Claxton, Joseph J. Dowling and other stars.

Paul Potter is at work on a play for W. H. Crane for next season. Mr. Potter will also write with Edgar W. Nye ("Bill" Nye) a comedy to be produced by A. M. Palmer at the Garden Theatre next October. Mr. Potter has just returned from a visit to Mr. Nye at the latter's home in Asheville, N. C.

CATHERINE LEWIS.

Catherine Lewis, who is at present playing Ophelia in Donnelly and Tourjée's Hamlet II. at the Herald Square Theatre, was born in Wales, and made her debut in Henry Irving's London Lyceum company in The Bells. She afterwards joined the Carl Rosa Opera company, and subsequently went to Australia, singing under William Lyster's management. She then went to San Francisco, and came to New York shortly afterwards, making her first metropolitan appearance in Augustin Daly's company, with which she made a great hit in The Royal Middy. She further won success as Olivette in the opera of that name. Miss Lewis was lost to New York for several years, owing to her absence in the West and a continued illness. Her re-appearance last week was heartily welcomed. As Ophelia in the present burlesque she acts charmingly, and gives the mad scene with great delicacy and art. Her piquante blonde personality suggests Trilby, but in this case the hypnotic tables are turned, so to speak, for Miss Lewis' dainty Ophelia herself mesmerizes the audience as efficiently as any Svengali, and the experience is far more agreeable.

WILSON BARRETT'S SPEECH.

At the close of the performance of Wilson Barrett's new play, The Sign of the Cross, at Colonel Sinn's Park Theatre, on Monday evening of last week, Mr. Barrett was called before the curtain several times, and in response to repeated calls for a speech said in part:

"LADIES AND GENTLEMEN: When I signed the contract with my friend, Colonel Sinn, to return here for this engagement, I was afraid that on account of the warm weather my play could not be produced as successfully as it might be under more favorable circumstances. The kindliness of your greeting, the hearty applause you have bestowed upon my company, and the large numbers in which you have attended this evening, all go to prove, however, that my fears for the success of my play were groundless.

"For some time past the writers of the press have been lamenting the decadence of the drama, and not without cause; it is a sad fact that the stage has been overrun by a class of plays, which although they may have held the mirror up to nature, held it up to that part of nature which is her least attractive side. So many of these plays have been produced during the past few seasons that the public has had a surfeit of them, and I am quite confident that they will soon begin to demand good wholesome plays, which will help, as it were, to take the bad taste out of their mouths, which has been left by a too strong dose of the so-called up-to-date drama.

"No better proof of this tendency on the part of the public can be shown than the great crowds which have attended the performances of Shore Acres, which has been playing here during the past fortnight. Such plays as this teach a good moral lesson; instruct while they amuse and give offense to no one. I have tried in the play you have just seen to write something that would interest and elevate, and give pleasure to those who have the best interests of the theatre at heart. The actor can teach a good lesson if his work, whether he speaks his lines in the toga of Rome or the homespun of New England, and I can only say that it is my purpose, with your kind encouragement, to present plays which will have a tendency to make people feel that there is still some good in human nature, though the pessimists may continue to howl that the world is going to the dogs."

W. A. WHITECAR AND LAURA ALMOSNINO.

A handsome double picture of W. A. Whitecar and his wife, Laura Almosnino, is printed on the first page of THE MIRROR this week.

Mr. and Mrs. Whitecar have just finished a two-years' engagement with The White Squadron, in which they have been notably successful in the leading parts. The newspapers in many cities have highly praised the work of Mr. Whitecar, whose attractive physical qualities and intelligence well fitted him for the role of Victor Staunton, the commander of the *Chicago*. "His role is a very difficult one," says the New Haven *Palladium*, "where the least bit of over-acting would be out of harmony with the surroundings and tend to mar the production as a whole, but in the hands of Mr. Whitecar there is no seeming acting, for so natural is he withal that he seems the man-o'-war's-man always. He is forceful, magnetic and graceful, reading the part intelligentle, and his work shows the most careful and critical study."

Miss Almosnino as Hope Staunton, a demure Quakeress, has won good words. The *Palladium* says of her: "She made a decided hit, and introduced a comedy element that was refreshing. She is a soubrette of great ability, and she loves her work. She makes the most of the part, and is unquestionably the best actress in the company."

COSTUMES.

E. Heerman has opened costume parlors at 1555 Broadway, and as will be seen from an advertisement in another column presents references from Herbert Beerbohm Tree, Mrs. Patrick Campbell and the Nathans of London, as well as from Wemyss Henderson, who acts for David Henderson. Mr. Heerman has held responsible positions with the leading London costumers, and has made costumes for notable productions in that city, as well as those used by Henry Irving on his latest American tour. One of the costumes made by Mr. Heerman for Beerbohm Tree was a disappearing dress used in The Tempter. This costume was made on a new principle patented by Mr. Heerman, and during a run of over one hundred performances it worked without hitch or accident. Mr. Heerman also makes a specialty of modern house and society dresses and mantles.

HERE AND THERE.

Nearly every newspaper that has reached THE MIRROR'S exchange table the past week has contained an editorial on the knighting of Henry Irving.

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The *Boston Post* recently published a picture of Ellen Beach Yaw, and labeled it Mabel Amber.

—

A Detroit sculptor has lately finished, after three years' work, a marble bust of Emma Abbott, which is in the possession of the singer's sister in Chicago. The bust is described as a beautiful piece of work, being a sort of bas-relief, and an excellent likeness. The face is framed by a marble lyre, the strings of which are broken, and a rose upon her breast symbolizes her favorite song, "The Last Rose of Summer."

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It seems that in Italy there is a law which makes the manager of any circus liable to a fine of $500 if every act down on the printed programme is not performed. Imagine the result if such a regulation applied to our Sunday night benefit performances!

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Hamlet II. was a disappointment. It promised well, and opened well. Its first act was bright and funny, the second not so good, and the third rather tiresome. The error Mr. Donnelly has made is in repeating so much. Because a thing is good in the first act, there is no reason why it should be given again in the second and third. There is too much of a sameness to the style, and the repetition of such a quantity of slang ceases to amuse.

The incident of the players is overdone, and the idea of making Queen Gertrude semi-intoxicated not pleasing.

The original story is followed with remarkable fidelity, however, and the idea is a good one. The best thing in the whole burlesque is the tirade against those people who invest the stage merely by reason of their notoriety obtained in the divorce court or prize-ring. This bit is exceedingly well written and timely, and contains many stinging denunciations. Mr. Henley delivered it with much dramatic intensity and fine effect. By the way, he would not make a bad Hamlet I. He has the requisite "melancholy" appearance, and plays with great energy and sincerity.

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The season of roof-gardens and yellow shoes is upon us. This sizzling weather literally warms the heart of every manager who has a roof-garden, and well it may, for that is where they rake in the shekels during the heated term. The exorbitant prices charged for refreshments on the roofs make a great profit for the festive manager.

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I wonder if the excellent plan of omitting matinees during the Summer will be adopted this season as it was last? Surely it ought to be, for few people care to sit through any performance on a hot afternoon, and the actors always show the effects of double work at the evening performance. I also wonder what sort of a go the eleven o'clock matinees that Canary and Lederer propose to give will be? I don't believe these morning performances ran very long in London, where the idea originated, but they may take here, as a novelty. It seems that these performances are to be given early in the day so that pleasure-seekers may embrace a matinee and the races in the same day. In London they were given so that husbands might get home early to tea. Races are certainly more exciting and attractive than tea.

THE OBSERVER.

HAS NO USE FOR PIRATES.

Manager W. T. Leckie, of the Beckwith Memorial Theatre, Dowagiac, Mich., writes to THE MIRROR about a company of pirates under the management of McKinley and Wall. This company applied to Manager Leckie for a date at his theatre, but he delined to treat with them.

"They are the worst I have seen yet," writes Manager Leckie. "They are playing Blue Jeans, The Old Homestead, The Charity Ball, The Still Alarm, and other copyrighted plays, and they put out three sheets with Frohman's name as manager. They are playing this week, May 27, in Benton Harbor, Mich. Such companies as this should be wiped from the face of the earth, and any manager who will permit them to play his house should be discriminated against by every decent organization. I have chances every month to book companies who are using other people's property, but I will have none of them."

NAT GOODWIN'S PROGRAMME.

George J. Appleton, Nat C. Goodwin's manager, was seen at McConnell's Exchange last week.

"Mr. Goodwin will produce at least two new plays next season," he said. "He will produce Ambition, a play by Henry Guy Carleton; a character drama by Augustus Thomas, a farcical comedy by Sydney Rosenfeld, a romantic comedy by Mrs. Romualdo Pacheco and C. H. Meltzer, called Don Roberto; a serious play entitled Richard Savage, by Madeline Lucette, and also a comedy by the same author.

"Our season will open at the Fifth Avenue Theatre, New York, on Sept. 16. We shall probably stay here eight weeks, opening in A Gilded Fool and David Garrick. We shall play a return engagement of eight weeks at the same house in March."

Mr. Goodwin will sail for London on June 26 on the *Germanic* to negotiate for a London production of In Mizzoura and other of his plays.

THE BOSTONIANS' NEW MANAGER.

Frank L. Perley will manage the tour of the Bostonians next season.

To a MIRROR man Mr. Perley said on Saturday: "I have arranged to manage the Bostonians next season. The company will be thoroughly reorganized, and will be stronger than ever before. The best of the present company will be retained, but there will be several important changes. We shall produce two new operas.

"This arrangement will not interfere with my management of Madame Modjeska's tour."

AMONG THE DRAMATISTS.

Logan's Luck, a new play by Hal. Reid, will be produced by D. W. Truss and company at the People's Theatre on June 3.

Stuart Robson has accepted a play by Daniel L. Hart, author of Underground. The play will deal with commercial enterprises, with scenes laid in Boston and San Francisco.

Nellete Reed will produce this Summer in Quebec a dramatization she has made of Dickens' "Tale of Two Cities." It is entitled Madame De Farge. In former dramatizations of the story Sidney Carton has been the central character. In this it will be the sangunary woman.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, May 25.

The event of the week has been the revival of the opera Tannhauser, played for only three nights when first produced thirty-four years ago. In spite of the support given to Wagner by the Emperor and the Princesse de Metternich, the swells of the Jockey Club, in whose eyes the German composer had not found favor, managed to create so great an uproar at each of the performances that on the fourth night Wagner himself agreed to withdraw his unlucky opera.

Times have changed, however. It is quite the thing now, even in Paris, to be a Wagnerian, and on Monday night there was not a dissentient hiss in the unanimous applause which greeted each drop of the curtain.

The opera had been very artistically put upon the stage and was well sung. Herr Ernest Van Dyck, one of the Bayreuth tenors, had come over for the purpose of singing the part of Tannhäuser, which he did in his usual perfect style. Madame Rose Caron—who is an admirable Elsa and Sigelinde—proved that she was also a perfect Elizabeth, while Mlle. Bréval, who is possessed of peculiar personal charms, sang and especially looked the part of Venus to perfection. M Renaud was most successful as Wolfram, but was somewhat ill-advised in singing the famous air, "O du mein holder abendstern," with his back to the evening star in question. The ballet was capitally managed, under the guidance of Mlle. Zucchi, the famed Viennese dancer, who undertook the principal part.

THE FATAL CARD IN PARIS.

An adaptation of Haddon Chambers and B C. Stephenson's melodrama, The Fatal Card, was produced successfully on Wednesday night at the Porte St. Martin theatre. The translator, M. Decourcelle, has succeeded in producing a version of the drama which has all the go and cleverness of the original, and the play was highly appreciated by the audience.

Of course French melodrama writers can manage the thing as cleverly as their English brethren, but stage managers over here cannot hold a candle to those in London and New York. Accordingly—the scenery in the play having been brought over from England and managed by English engineers and scene-shifters—the audience marvelled at the realism of the whole thing and also at the unaccustomed rapidity with which the scenery was changed.

La Dame de Carreau—The Fatal Card having been altered into The Queen of Diamonds—was capitally played, MM. Volny, Gravier, Péricaud, and Desjardins undertaking the parts of Gerald Austen, Jim Dix n, Gerald's father, and George Forrester, and Mmes. Lina Munte and Dux being excellent as Pepa and Margaret.

VICTOR MAPES' COMEDY.

Victor Mapes, who is, I believe, an American by birth, albeit as proficient in the French language as any Parisian, had produced on Thursday at the Théâtre Mondain a three-act comedy called La Comtesse de Lisne, which, though it betrays some inexperience of the stage, is interesting and full of promise.

The Countess, who is separated from her husband, loves and is loved by Claude Lejeune, with whom she has made up her mind to live. They go off to Switzerland, where he has had a villa built. But Claude has introduced to his lady love one André Guillot, the friend of his childhood, in whom he has always had the utmost confidence. André has become one of the family, and of course falls in love with the Countess, who, though jealous, is wayward, and soon begins to feel a strong liking for Claude's friend.

Andre tells his love in a moment of forgetfulness and the Countess does not say nay. Immediately afterwards André, full of remorse, confesses to his friend that he loves the Countess, but swears that he has not told her, and says he must go. Claude believes André but seeing that the Countess looks troubled, exclaims, "You lied to me! he did tell you his love!" Everything comes out. Claude discovers that not only did the Countess listen to André's confession of love, but that she did not bid him go, and that if he leaves it is because he will not betray his friend, and not for any unwillingness on the part of the lady. "You have both fooled me," says Claude, and walks out of the house. The Countess, left alone with André, sits speechless for a moment, then rushes to the window, calls to the departed lover to come back, and seeing the would-be lover in the room, cries out roughly, "Allez, vous en."

The two first acts of the play are awkwardly and unskillfully constructed, but the last is effective and dramatic.

The comedy was well played by MM. Lugnet and Achard as Claude and André, and Madame Archambaud as the Countess. The cast comprises several other minor characters which are useless.

L. JERROLD.

A NEW PLAY BY LOPEZ.

NAPLES, May 15.

We have just had produced here a new play by Lopez entitled Ninetta.

The heroine is a *fille perdue* who redeems herself by a sincere and pure passion for Count Arcole, the father of her child. Arcole leaves her to marry a rich heiress, but as he has acknowledged the child and given her his name, Ninetta, for the child's sake, allows him to take her home with him and bring her up according to his own station in life. She is to see the child when she likes. She does not avail herself of this privilege, however, until she hears that his wife has left him to go with a lover. Then Ninetta returns, and a reconciliation between herself and Arcole takes place. If the parts could be reversed, that is, Ninetta to be the wife and the wife a passing flame, the play might be more original, at least for Italy. However, such as it is, the play met with favor, especially in the first act. The second act was rather weak. All the strength of the play is exhausted in the first act.

RECOLLECTIONS OF GOLDONI.

It will soon be the anniversary of the death of Goldoni, Italy's great playwright and for the occasion there will be revivals of Goldoni's pieces all over the country. Of all the cities in Italy—after his own Venice—Goldoni loved Florence best. And it is in Florence, where Goldoni is most appreciated, after Venice. Goldoni visited Florence for the first time in 1742. It took several days, then, to travel from Venice to Florence—and part of the road was made by post, and part on horseback.

"Beautiful streets, magnificent palaces, delicious gardens, superb walks!" he writes of Florence. What would he say, if he saw it now? "Conversation, literature, art, talent, all are cultivated here, also agriculture and commerce. A fine river runs through the city. The people are handsome, good-tempered, and cheerful. Strangers come from all parts, and there are all kinds of amusements. In a word, it is an enchanting place."

Goldoni stayed four months in Florence, but where is not known. He made the acquaintance of all the most noted men of the day, and some of them became his lifelong friends. After Florence, he visited Pisa and Leghorn. In Pisa he was advised to return to the toga. The bar, then as now, was the favorite profession for men, and all earned a living at it.

Goldoni used to say of Tuscany—that if Italy is the Garden of Europe, Tuscany is the Garden of Italy. In 1870 the dramatist paid Florence another visit. This time with a company of comedians. He also published a new edition of his works, and he also published manifests against publishers and managers who had pirated his comedies.

Pamela is considered Goldoni's masterpiece, and in dedicating it to Governor Ginori, of Leghorn, he writes: "Amongst the poor daughters of my intellect, Pamela is my favorite."

His Curious Woman, another masterpiece, was first performed in Florence at the Cocomero, now the Niccolini Theatre.

His Jealous Miser was written in Florence and was taken from life, a man whom every one knew in Florence.

SALVINI'S REMINISCENCES.

Salvini is continuing his "Ricordi," which are read with as much avidity as a new novel.

In his last installment he speaks of Ristori, whom he saw for the first time, when she was only twenty-three years of age and as beautiful as a Madonna, with a lovely, flexible figure, and elegant and dignified manners. She was already, at that early age, one of the most admired actresses in Italy. Her teacher was the celebrated Marchionni of the Turin Royal company. Salvini shed tears the first time he saw Ristori act. But, much as he admired Ristori, there was another actress whom he admired still more but who died too young to become world-famous. This was Clementina Cazzola. "She was a born child of art," he says, "the daughter of humble artists, and from her birth she possessed the sentiment of art and beauty. Her artistic intuition was more than rare. Inspiration never forsook her. She was the faithful impersonation of every character she played. Her eyes shone like black diamonds, and no one could gaze into them, without for ever dreaming of them afterwards. Her teeth were like mirrors, in their pearly whiteness—and her smile was as sweet as it was sad. In Picardo Dorati she was fascinating, in Rose Coloured Life she was a marvel, in Safio immense, in Pia sublime, prodigious. Unfortunately, she was destined to die early. She was advised to leave the stage for it was slowly killing her. But she did not give in until the doctors compelled her to. The, she lingered on, two more years and died in 1868.

On her tomb in the Bologna Cemetery is inscribed the following line: "To the only woman I ever loved." Perhaps you can guess what hand wrote it.

S. P. Q. R.

AUSTRALIAN NOTES.

SYDNEY, N. S. W., April 10.

Brough and Boucicault will close their Sydney season to-morrow, when An Ideal Husband will be produced for the last time. The booking for this play, owing doubtless to the author's notoriety, has been very heavy.

On Saturday Williamson and Musgrove's Royal Comic Opera company will begin a season of popular revivals with Paul Jones, to be followed in order by La Mascotte, The Gondoliers, Mikado, Mountebanks, Madame Angot, Dorothy, Vicar of Bray, Ma Mie Rosette, Nitouche, and La Cigale. The box plan of the whole season, which will end on June 14, is now open, and the advance booking is very promising. At the close of the opera season Nellie Stewart will return to England. Her successor has not yet been selected.

Manager Cunard is treating with the following English burlesque people for an Australian tour: Cora Deane, Dorothy Desmond, and Kate Cavanagh, who at latest were appearing in Liverpool.

A LUCKY ACTRESS.

Augusta Dargon, who has been off the boards for some little time, was recently the lucky drawer of a £3,000 prize in one of Adams' lotteries. The creditors of her husband—Dr. Piercy, an American—made an unsuccessful attempt to attach the money.

The Gaiety Girls are drawing large houses at the Melbourne Princess'.

The Brough and Boucicault company will leave for Brisbane on Monday next, where they will play for three weeks. The Newcastle season will be played en route to Melbourne, where they are booked for June. Then an Adelaide and New Zealand season will follow.

Haddon Chambers' John-a-Dreams will be produced for the first time in Australia at Melbourne on Aug. 27 by Brough and Boucicault.

Alice Esty, an American soprano, is now appearing here with considerable success. Associated with her are Alex. Marsh, who originated the baritone roles in The Old Guard and Nadjy; Madame Enriquez, a London concert and oratorio artist; and Robert F. Cunningham. Herr Gerard Volmar, the Dutch 'cellist, is the instrumentalist of the company, and Herbert Van Vleet the musical director.

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IN OTHER CITIES.

PROVIDENCE.

The Providence Opera House, which has been dark since May 22, was re-opened 29 by a metropolitan organization of amateurs known as The Strollers. The co. admirably presented the laughable farce-comedy entitled Mother-in-Law and Raspberry Shrub Sec to a good-sized house. The performance was for the benefit of a local charity, and the pieces were splendidly staged and exceptionally well played.

James A. Herne in Shore Acres opened 30 for the rest of the week to a large and delighted audience. The piece was seen here early in the season, and is one of the most interesting and satisfactory dramas that has been offered here. Mr. Herne as Nathaniel Berry won the admiration of his auditors. The play was beautifully staged and acted by a thoroughly competent co. De Wolf Hopper 4, 5; Falstaff Minstrels 6-8.

The drama Fair Play, which portrays life in the Kentucky regions, was produced at Trowbridge's Star Theatre during the week of 27 with the favorite actor, Max Freeman, in the role of John Woodford. He was supported by members of the stock co., who gave creditable interpretations of the various roles assigned them. The scenery was realistic and effective and the attendance above the average. Gracie Emmett in Pulse of New York 3-8.

The Bon Ton Specialty co. gave a good vaudeville entertainment at the Westminster 27-1 and enjoyed fair business. In the co. were Crowley and Foley, song and buck dancers; May Belmont, soprano; W. A. Mack, dialect recitations; the Metropolitan Three, Adele Reno and Messrs. Galvin and Preston, in musical work; Gus Mills in the character of La Belle Creole; Mason, and Healey, character comedians; the Valdares, bicycle trick artists; and *Bonny*, the trick horse. Trilby's Baby Farce Comedy 3-8.

George Francis Whipple, of this city, contemplates taking out J. Z. Little's pieces next season. Young Sleuth, The World, and Golden Nugget will comprise the repertoire, and Uchtic Mac will have the leading roles.

Joseph George has just closed with the Oliver Twist co., and is at his home in this city.

Mike Burns, of 8 Bells co., is resting here.

William Farnum, formerly leading man in Katherine Rober's co., was here 24, and left 25 to join Edwin Holt's co.

Manager George E. Lothrop was a visitor here 24 for the first time in many months.

Mrs. Frank Drumier (Imogene Harland), who has been visiting here several days, left 27 for her home in Philadelphia.

Mr. Drumier, leading man with Katherine Rober's co., will join her next week.

Scenic Artist Thomas Dalley, of Trowbridge's Star Theatre, is a very busy man these days. He is hard at work painting and re-painting scenery for next season.

Owing to the illness of George Freeman, who was assigned to the role of Frederick in The Mascot, given at Talma Theatre 24, 25, Richard H. Geiger took the part at short notice, and made a tremendous hit. Mr. Geiger is an accomplished baritone, and has a voice of considerable range, and notwithstanding the role he assumed was for a tenor, he sang it with great ease.

Treasurer Charles C. Collin, of the Providence Opera House, had a narrow escape from serious injury a few evenings ago. Mr. Collin is an enthusiastic wheelman and was returning from a "spin" in the country, when he was run into by a horse and buggy. The horse shied at an electric car and turned sharply to the left. Before he could turn out of the way, the animal struck him, throwing him headlong and breaking the wheel up badly. The driver made no effort to stop to see the extent of the damage but continued down the street. Mr. Collin pursued the outfit in a passing team and obtained the name of the driver and a promise of settlement.

Charles Barringer will soon take out Triss, the Mountain Waif. George F. Taylor, of this city, who has been with Hazel Kirke, and Passion Slave, will play one of the leading parts.

Lester Lonegan and wife (Katherine Argus) who have been playing in the stock co. at Trowbridge's Star Theatre, closed 1 and left 3 for New York.

The popular comedian and manager, John N. Phillips, of Trowbridge's Star Theatre, had a rousing benefit Memorial Day. Between the acts of the drama Fair Play, which was presented by the stock co., these volunteers appeared: The Hedley-Livesey Band, The National Band, Nellie Devenish in comedy recitations, Joe Galvin, baritone; Burke Brothers, late of Edward Harrigan's co.; Arthur C. Moore's Washburne Quintette Club in banjo solos, Brennan and Wheeler, the comedy duo; Prof. Victor Barrel in feats of magic, Allie Fisher, child artist; Dave Mack in black face act, Ward and Trautz, shadowgraphs; J. McGrath, harmonica soloist and buck dancer, and Baby Burdett in song and dances. Notwithstanding the counter attractions at the shore resorts and the intense heat, the house was packed at both performances and Brother John's benefit will be recorded as the largest ever held in this city.

HOWARD C. RIPLEY.

KANSAS CITY.

The Fairmount Park Auditorium, which is located at the great Park resort in the suburbs of the city, where the population looks for its recreation during the heated term, is just completed and is a model of architectural beauty built from plans drawn by Architect George Mathews, who is also arranging the Lyceum Building in this city. The dimensions are 120x106 feet, the stage having a width of 106 feet, a depth of 36 feet and a height of 60 feet, the proscenium being 45 feet wide. The seating capacity is 1,600, of which a good portion is in parquet chairs back of which runs the orchestra circle, at the rear of which an open space of ten feet extends up to the lower edge of the roof, so that there is nothing to obstruct the free circulation of air, and it will always be cool and comfortable. The electric lighting effects, arranged by Frank Linthecum, are excellent, including a bunch-light of fifty in the centre, footlights of fifty incandescent lamps and a top-border of ninety-three lights. The rear of the stage for sixty feet slides out, showing the beautiful Park scenery at the rear, which makes a most charming effect for all garden scenes; grand forest scenes in all their natural beauty adding to the stage effect. In connection with the Auditorium is a splendid cafe, and within a stone's throw are a half dozen other attractions, including a fine bathing beach.

George Paxton's New York Opera co. opens the Summer season 1. The principals are Della Johnson and Dan Young of the McCaull and Dutt cos.; the Adams Sisters and Victor DeLacey, of the Grau Opera co.; James Bradley, of The Fencing Master; Hugo Zerber of 1492; Fred. Mortimer, and Eva Beith. Max Knauer will lead the orchestra. The chorus girls are the pick of the 1492, and Little Christopher cos., and the co. numbers forty-five in all. George Paxton, the manager was manager of the most successful Summer opera season ever played here, and will give most of his attention to staging the different operas, although he will appear in some of them. The Mikado is the opening bill, and popular prices will prevail.

The Kemper Stock co. for the third week of its engagement at the Coates played Sardou's The Fast Family, which is the same piece that Rhea uses under the title of The Parisians. The versatility of the co. and the extensive resources of Mr. Kemper, combined with his clever stage management and artistic setting, gave the piece an excellent production. Lansing Rowan did her best work so far this season in the serious and womanly part of Clotilde. Alberta Gallatin, Una Abell, in boy's clothes, and Winona Brooks were also excellent. Charles Hall, Charles Ross, Erroll Dunbar, James K. Hackett, and Barry Johnson were also well cast. Ours 2-8.

The Passing Show ended the season of the Grand 26-1, and was probably the strongest attraction played there this year, and certainly a great attraction for a popular-priced house. Houses were crowded throughout the week. The show was bright and entertaining from start to finish. Lucy Daly, John Henshaw, Vernona Jarbeau, and George Schiller were the leading performers, but a dozen other clever people and a large chorus kept the stage constantly filled with excellent specialties or beautiful scenes.

The Elks will give a big benefit minstrel performance 3.

At the Auditorium The Volunteer, a war drama, will be given by amateurs 30-1.

Eugene Ysaye will appear in concert 7.

Louis James and wife are spending the Summer at home here. Mr. James states that he feels that his forthcoming starring tour will prove most successful; he has secured at last what he most wants, a good management. Messrs. Wagenhals and Kemper are making extensive preparation for staging his repertoire next season, which will include Schiller's The Robbers, Virginius, The Lyons Mail, and possibly The Fool's Revenge. Henry Guy Carleton has submitted a scenario for a new play, which is being considered. Reed and Emmons and Hawthorne, of New York, are preparing the scenic effects and costumes.

FRANK B. WILCOX.

DETROIT.

The attractions offered at our popular-priced theatres—Whitney's and the Empire—May 26-1 are of an unusually meritorious character. At the former house we have William Morris in The Lost Paradise, and at the latter, the sparkling comedy, Jane, is nightly delighting large audiences. Mr. Morris' handsome face and capable acting are well known to the public through the medium of the Frohman productions, in which he has been the central figure for many years. He has but recently essayed to star, and is eminently deserving of the success which he is meeting with. His impersonation of the character of Reuben Warner in De Mille's adaptation of Ludwig Fulda's powerful drama, The Lost Paradise, is an admirable one, and left nothing to be desired. This play deals with the vexed problem between capital and labor, and although it affords no solution, of couse, of the mighty question of the day, still, like The Ironmaster and Augier's The Son-in-Law of M. Poiret, it asserts the rights of labor and upholds its dignity, in opposition to the snobbery and false pride too attendant on the mere possession of wealth, or a supposed fortunate accident of birth, even in our own democratic country. Mr. Morris is supported by an excellent co., among whom Thomas Findley as Andrew Knowlton, Gerald Griffin as Flet her, Etta Hawkins as Cinders, and Frances Gaunt in the character of the aristocratic heroine, did particularly clever work. The Lost Paradise is running all the week.

Jane at the Empire is doing a splendid business, and Anna Parker, in the title-role, is winning all hearts by her true interpretation of the saucy Jane. The co. came to us direct from the Haymarket, Chicago, where we believe it did an immense business. It is the first time in the history of the comedy that it has been played at popular prices, and the managers of the Empire are to be congratulated on securing such an excellent attraction for the patrons of their house. Jane is preceded each night by a one-act drama written by Sedley Brown, and entitled The Lost Sheep, which is a little gem.

At the Detroit (27-1) we have E. F. Davis' spectacular production of Uncle Tom's Cabin. It is an elaborate production of the old play, although there is only one Topsy, but there are many clever specialty performers, some fine tableaux, and good scenery. Miss Hyer as Topsy sings and dances well, and Walter Espy takes the part of Uncle Tom in a creditable manner. The children are out in full force, and enjoying it to the utmost. Some of the old children, too, are enjoying it, for after all will we ever grow tired of that wonderfully pathetic story, told with such dramatic power and force by the gifted author, who with her sadly darkened mind is slowly passing from us; and so in the dramatized versions of it, there will always be that strongly human element which appeals to us, no matter how often we may have seen it.

On June 5 there will be a benefit given at the Detroit for Mr. Lathrop and Mr. Lawrence, treasurer.

KIMBALL.

LOUISVILLE.

The local houses are all closed, and Louisville is about as dull theatrically as any place can be.

The friends of Wirt Williford, of the Grand Opera House, are having some fun at his expense in connection with the speech of thanks made by him from the stage upon the occasion of his recent benefit. One of the daily papers in speaking of it said that it "admirably demonstrated his modesty and liability to stage fright."

The old question of back taxes upon the Masonic Temple Building, in which the Masonic Theatre is situated, again came up on 17. While the Temple Theatre is located therein, the Bourlier Brothers, lessees of the Temple, are in no way involved.

The receipts resulting from the cake-walk given at Macaulay's on 21 were attached to satisfy a debt due by the projector.

Among the theatrical people who will spend the Summer here are William Belknap, Charles Shreve, William Castleman, Robert Haight, Ed. O. Risley, and Harry De Lorme.

Colonel J. H. Whallen, who for years has been a power in political affairs, announces his retirement. He thinks he has served his party sufficiently to have earned a rest, which he intends to take.

The boxing contests, which will be given under the direction of Billy Thompson, he announces as gilt-edge variety of that kind of entertainment. The dates are not yet announced; but he states that only first-class pugilists will be secured.

General Fitzhugh Lee lectured at Library Hall 27, having for his subject the life and career of his illustrious kinsman, General Robert E. Lee.

Lewis Williams, who has achieved considerable success since leaving here in classic music, will be heard by his home people on 30 in the cantata, "Damon and Pythias."

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House the Alhambra Vaudevilles May 26-1 opened to a large attendance, giving a much better performance and attractive entertainment than during the past week. The co. will give a matinee performance every week day and are beginning to draw a large attendance of ladies. Hilda Thomas is just as charming in her vocal sketch and as fascinating in dance and action as ever, eliciting most hearty applause and encores. Miss Thomas was assisted by Frank Barry, the pianist. George Fisher was excellent in his specialty, and was as novel and laughable in his work as when last seen in St. Paul with the Wilbur Opera co. The De Forrest Sisters are very pleasing vocalists, and rendered several very popular songs. The Albion Family do some graceful acrobatic feats that won for them well-merited recognition. Geraldine Glee possesses a deep, rich voice, is pleasing and attractive and sang delightfully. Delmore and Lee do a remarkable aerial performance on the revolving ladder. Sigfried is a clever facial and character impersonator. Jo. Hardman, the comical comedian singer, kept his audience convulsed with laughter. The specialties presented were novel and attractive. The introduction of a good vaudeville performance at the Metropolitan for the Summer season indicates the management has struck a popular chord, and will continue to present a number of the best vaudeville artists on the stage.

Litt's Grand Opera House was dark week of 26. The Giffen and Neill Stock co. 2-8.

The Giffen and Neill Stock co. have tendered a testimonial performance in compliment to Manager George Kingsbury, of the Grand, to be given on Tuesday, June 18.

GEORGE H. COLGRAVE.

CHARLESTON.

The Campobello Opera co. began the second and last week of their engagement at the Academy of Music May 27 with a very successful performance of Cavalleria Rusticana preceded by the second act of Lucretia Borgia. With Moreska, Campobello, and Aurich in the leading roles, Mascagni's beautiful opera received one of the best renditions it has ever had in Charleston, the orchestration under the direction of Conductor Goré being particularly fine. Business has been lighter than the merits of the co. deserve but Manager Campobello hopes to keep going until the beginning of the regular Fall season when he will expand his co. into one of the strongest organizations on the road.

Manager Cohen, of the Augusta Opera House, was in the city 26 arranging for the appearance of the Campobello co. in that city next week.

Jessie Holden, an attractive young singer, of Chicago, is here with the Campobello co.

Manager Will Keogh, proprietor of the Academy of Music, will be here next week to look after the complete renovation of his theatre this Summer.

Rosa Linde, Marie Wichmann, and Christine Schultze, of the Campobello Opera co., returned to New York by steamer 24.

R. M. SOLOMONS.

BUFFALO.

Horse races, fire-engines, cotton mills and dynamite explosions all pass into oblivion since the event of George Barr's new drama, The Human Race. The entire substance of the play is based upon a bicycle race with revolving track and scenery. No better place could be found for the introduction of such a drama than Buffalo, which is bicycle-mad. The Utopia Bicycle Club attended in a body on 27. Mr Barr assumes the character of Col. Baker, a drunken, unscrupulous attorney and makes the most of his lines. Lillie Wren has a difficult role which she sustains admirably. R. O. Meech, a son of John Meech, of the Academy, is also in the cast. The engagement was for the entire week of 27. Ada Rehan begins a four-nights' engagement at the Academy on 3.

The Wilbur co. are now on their second week at the Star and presented Fra Diavolo. The attendance has been of goodly proportions, and everything seems to augur a successful season of Summer opera. Living Pictures are a special feature at every performance.

A Romance of Coon Hollow is having a good week at the Lyceum 27.

Manager Robinson, of the Court Street, is furnishing vaudeville combs. of his own choice, and is filling his popular place of amusement. Allen May made a hit in illustrated songs. The Kodak Brothers and the Bronze Statues are included in the entertainment.

BRET HART.

BALTIMORE.

The Summer comedy season opened auspiciously at Ford's Grand Opera House, and the co. made a success in Sydney Grundy's farcical comedy, The Arabian Nights. While the play has only been in rehearsal for a few days, everything moved smoothly and evenly and the representation was thoroughly satisfactory in all respects, which reflected great credit on the individual members of the cast as well as on Mr. T. C. Valentine, their stage-manager. The opening of the play was given in rather too quiet a manner for light comedy, and seemed to take the matter too seriously and to be impressed with a solemnity of the occasion that did not exist, and the performance was a little lacking in ginger. With the entrance of Anna Belmont, that genuine bright little soubrette, late of John Drew's co., all this changed, her vim and spirit diffused itself among the entire co., and thereafter though she remained the central figure, the action was crisp and sparkling. Wright Huntington was clever as Mr. Hummingtop, as were W.R. Bernard, Alfred Hampton, and Frederick Strong. Maude Odell, Ethel Haines, Nancy Atherton and Georgie Dickson are all deserving of mention. The Arabian Nights will be followed by Our Regiment.

Hinrich's Grand Opera co. are drawing large houses at Harris' Academy of Music and are giving excellent presentations of the standard popular operas. On Monday evening [illegible] with Selma Kronold Koert and A. L. Guille in the cast, proved an enjoyable attraction. On Tuesday evening Signor Fernando Michelena made an immense success as Faust, receiving repeated encores and completely capturing his audience. The Huguenots on Wednesday evening was made a success by the delightful singing of Miss Myrta French, supplemented by that of Selma Kronold and A. L. Guille.

The London Gaiety Girls gave a good variety and spectacular performance at Kernan's Monumental Theatre.

Myrta French made her second appearance in this city in The Huguenots on Wednesday evening, singing the part of the Queen, and in every way confirmed and even added to her first success as Juliet last Spring. Miss French is a Western girl, hailing from the Badger State, and is the possessor of a lyric soprano of great sympathy and no little power.

Anna Belmont was most cordially welcomed on Monday evening at Ford's when she appeared as Rosa in The Arabian Nights. Everybody remembered her delightful work in The Butterflies, and a great deal was expected of her. To her credit be it said, not one was disappointed.

Wright Huntington, the managing director of the stock co. at Ford's, deserves great credit for his judgment in the selection of the co. Mr. Huntington is favorably remembered for his work in My Partner, seen here earlier in the season.

Quite a little scene took place at Harris' Academy of Music on Monday evening, which had its sequel on the day following. Those who witnessed it were much amused at the discomfiture of a celebrated teacher of music of our city, who was clearly in the wrong. It seems that for some reason (and various reasons are assigned), Signor Minetti, of the Peabody Conservatory of Music, took a violent dislike to Director Hinrichs of the Grand Opera co. So the Signor, together with a friend, another well-known musician, purchased seats for the performance on Monday evening in the immediate proximity of the leader of the orchestra (Mr. Hinrichs), and during the course of the evening indulged themselves in making uncomplimentary remarks directed at the conductor, his methods, and so forth. After the opera they started to go behind the curtain, when they were intercepted by Mr. Hinrichs, who declined to grant them permission to do so. Signor Minetti then asked why Signor Campanari was not with the co., and upon being informed that that was none of his business, then accused Mr. Hinrichs of not paying the aforesaid Signor his salary for work previously done. Mr. Hinrichs promptly denounced the assertion as a lie, and upon the charge being repeated, he physically emphasized his denial on the Signor. He then retired to the stage, and thought the matter at an end. On Tuesday evening, however, the Signor and his friend waited for Mr. Hinrichs at the stage-door, evidently determined to pounce upon him as he came out after the opera. As Mr. Hinrichs emerged from the entrance he was accosted by the friend, who demanded an apology. Upon a refusal to comply with the demand, the Signor struck at him, the blow falling short, when a policeman standing by, who saw the whole affair, arrested the irate Signor and his friend, and took them to the station-house in the patrol wagon. The Signor was detained for the night, and was released the next morning upon the payment of a fine.

HAROLD RUTLEDGE.

JERSEY CITY.

The season at the Academy of Music came to a close May 25, when Wilson Barrett appeared in Ben-My-Chree.

The Elks' benefit at the Academy 30 drew a packed house. The programme was the finest ever offered in the city, and included Tony Pastor, Steve Brodie, Imro Fox, Florence Bindley, Fields and Hanson, Maud Beverly, Bessie Lee, Kittie Nelson, James Bernard, Irene Emmett, the O'Donovans, Annie Hart, George Murphy and Kittie Kursale and Marguerite Fields.

The Bon Ton Theatre's closing week offered Frank Bush, John and Nellie McCarthy, George Evans, Huested and Geyer, Major Doyle, the Whitney Brothers, Lou Shaw, Ed. and Belle Hanford, Wills and Halpin, Ed. Quinn, the Ferguson Brothers and Lizzie Mulvey. Business good.

Manager Tom Dinkins, of the Bon Ton Theatre, will be tendered a benefit 3.

New York Lodge of Elks No. 1 paid a fraternal visit to Jersey City Lodge of Elks 27. Arthur E. Morcland was chairman of the social session.

Business-Manager Harry Hyams, of the Academy of Music, and Imro Fox, the magician, were presented with a gold-headed cane and umbrella, respectively, at the Elks' benefit at the Academy of Music 30. Speech-making and feasting followed.

George Murphy and Kittie Kursale and Florence Bindley left for Atlantic City 31.

Florence Bindley and The Captain's Mate will be the opening attraction at the Academy of Music Sept. 2.

WALTER C. SMITH.

MINNEAPOLIS.

The Grand Opera House was dark May 27-1.

At the Bijou Opera House the Giffen and Neill Stock co. presented The Galley Slave 26 to a large and well pleased audience. The parts were all well taken. Henrietta Crossman made a decided hit as Cicely Blaine. Her work in the closing scenes was especially strong. Miss Crossman has grown to be a prime favorite with local theatregoers, and deservedly so. James Neill was seen to advantage as Sydney Norcott, Annie Blancke was a charming Psyche Gay, John B. Maher made an acceptable Franklin Fitts, Fanny L. Burt was happily cast as Phoebe Gay, George W. Dunham gave an admirable personation of Oliver Oliphant, Charles Kent was very good as Baron Le Bois, Blanche Stoddard, a recent and welcome addition to the co.; Frederick Perry and Kate Blancke also merit special mention. International Vaudevilles 2-8.

The Wilbur Opera co. will begin a brief engagement at the Grand Opera House 3.

Mr. and Mrs. J. C. Huckeye have closed their season with the Warde-James combination, and will spend the Summer in this city. They will rejoin Mr. Warde's co. next season.

During a part of the Summer the Bijou Opera House will alternate attractions with the Metropolitan Opera House, St. Paul.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Park Theatre the Holden Comedy co. began an engagement for a week with a repertoire of plays including The Inside Track, Little Lord Fauntleroy, and Angie May 27-1. The leading roles were well performed by H. M. Holden and Kitty De Lorme, and specialties were introduced by Mr. McDonough, Robbins and May Stebbins. Good business for this time of the year was the rule.

June 3 will mark the opening of the continuous performance at the Park. Manager Sam Young and a co. of about thirty have arrived, and a successful engagement is expected.

Barnum and Bailey's Circus will be here 31.

The theatres are all closed except the Park, and the usual Summer dullness is noticeable.

We hope for some Summer attractions to come this way.

G. A. RECKER.

OMAHA.

At Boyd's Theatre Canary and Lederer's The Passing Show attracted fair-sized audiences May 22, 23. Several of the specialties are very good, notably the energetic dancing of Miss Daily and the graceful ballet of the Pierrots. The regular season practically closed with The Passing Show, though one or two good attractions will likely be secured in June. Ysaye is the only certainty and is to appear June 8.

J. R. R.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager): The Hawaiian King Pro Tem, a three-act, three-scene musical burlesque, written by John Henry Keating and Thomas P. Getz, Portlanders, and produced by men members of the Multnomah Amateur Athletic Club May 16-18 (four performances), did S. R. O. business at each performance; net receipts, $3,000. The libretto was by Getz and music by Keating. Of all the burlesques thus far seen here this was unparalleled as a genuine laughmaker. Its success was direct, brilliant and emphatic. The large audiences were as one in giving it the greatest send-off ever shown a like presentation here. The burlesque was laden with fin-de-siecle features, which were all given with a dash and life unusually meritorious and highly delightful. The burlesque dealt mainly with ludicrous caricature and grave patriotism. The workings of the local Committee of One Hundred were unsparingly and appositely lampooned, and the question of the annexation of Hawaii to the United States was touched upon. In completeness and effectiveness, the burlesque excelled either of the club's prior productions—that of The Babes in the Wood, '93, and Mr. and Mrs. Cleopatra, '94. The scenic effects, representing the Iolani Palace grounds at Honolulu, the council chamber in the government building, and the throne-room in the palace—all of which were specially prepared here by Ernest Miller—were natural and most elaborate. The costumes, bizarre and distinctly Hawaiian, were splendid. It was replete with tuneful, original, and catchy solo and concerted musical numbers. The libretto was excellent. The story of The Hawaiian King, Pro Tem, was of an Americanized, shipwrecked Irishman cast upon the strand of Honolulu, who found favor with the widowed queen, was appointed king, pro tem, to reign during a visit of the Queen to the United States in the interest of annexation, and who, after his appointment, disseminated his Irish instincts and American political schemes throughout Hawaii. He organized a committee of one hundred fashioned after the one here, and reorganized the Hawaiian Government on a Hibernian basis generally. Amidst his operations, the Queen returned home. His reorganization efforts meeting her disapproval, he was "turned down." The burlesque then closed with the arrival of the news of the annexation of Hawaii to the United States, the Irishman and queen becoming reconciled, and finally married. As the leading comedian of the burlesque, Charles I. Dillon, in the character of Lawrence J. McGoogan, a theatrical manager, and The Hawaiian King, Pro Tem, acquitted himself capitally and triumphantly. The part fitted him like a glove; his singing, dancing, and Irish brogue being admirable. He reminded one forcibly of Bobby Gaylor as an Irish comedian. His work was deservedly and repeatedly encored, and further emphasized by many floral tokens. Herbert L. Brown sustained the role of the queen very cleverly. His gowns were gorgeous, and he wore them naturally and effectively. He sang very well. All his work was earnestly applauded. The acting of Will T. Wallace as the villain Narcissus, a hunchback, a character reminding one compositely of Lanciotto in Francesca da Rimini, Shylock, Richard III., Louis XI., and Svengali, was perhaps the strongest and best, from a dramatic viewpoint, in the burlesque, and was duly recognized by the audiences. His painstaking manner and his hint of tragedy helped to amplify the effect of the comedy. J. William Allen and J. R. Lindsay, as the fat high chancellor and queen's secretary, respectively, were very amusing. F. J. Victor, W. L. Idleman, H. H. B. Walker, M. S. Eads, and J. F. Logan as the foreign ambassadors, were all good. Among the noteworthy and interesting specialties of the burlesque, the following deserve especial mention: The Kanaka dancers, by F. Isensee, George Brown, P. Jackson, Victor O'Connor, F. S. Hamlin, H. M. West, G. N. West, C. Bills, and H. Smith; the policemen's chorus, by James H. Murphy (captain), R. R. Cunningham, James White, W. L. Murray, W. J. Church, A. M. Cronin, A. L. Fuller, and Ed. Spaulding; the royal Andromonicus, by F. Isensee, Mat Brown, Reggy Sterns, F. H. V. Andrews; the waiters' chorus and the chrysanthemum swells, by M. H. Insley, Anson Weeks, R. S. Farrell, C. E. McDonnell, Fred. Patterson, and Quinton MacPhail; the royal Russian acrobats, by George L. Bickel, Fred. Sangfelder, and W. E. Stone (whose performances were surprisingly skilful, and worthy that of professionals), and D. J. Zan's singing of "The Bells of St. Mary." The two most attractive and interesting features of the performance were the Napoleon ballet and the "naughty little soubrettes." The first was the gem of the terpsichorean numbers. It was prettily and gracefully danced by Herbert Kreiss, H. F. and H. L. Gaylord, Ed. Stirling, J. Zan, Alex. de France, E. H. Geary, and Will. Northrup, as coryphees (who were coached by Mrs. C. A. Boyd, of this city), and Dudley W. Stevens, as premiere danseuse (coached by Miss Lorene Beaupre, of this city), who, by his "taking" manner and ease of his work captured the audiences, and was recalled again and again. At the finale of this dance there was a flash-light scene of a statue of Napoleon in meditative attitude, which was appropriately assumed by Frank D. Reames. R. Drake, E. G. Geary, Max Wood, Win Percy, Peter McCracken, E. Nicholson, Charles Holmes, and D. Honeyman, youngsters ranging in age from five to ten, comprised the soubrettes' dance, and achieved one of the greatest hits of the burlesque. The dance was directed by Miss Beaupre, and was exceedingly pretty. The little fellows sang and acted with an *abandon* and *chic* quite astonishing, and were loudly applauded. Among the songs sung were Getz and Keating's "Turned Down," "Hurrah for Larry McGoogan," "Ah There, Flossie," "We're Members of the Police Force," "You Ain't Mad, Mac, Are You," and several others, all of which were sufficient to "bring down the house." At the first and final curtain of the burlesque Keating and Getz were called before the audiences, and modestly bowed in acknowledgment of the compliment. House dark 19-22. Clement Bainbridge's co. in Alabama gave four creditable performances 23-25 to fine business. John B. Wills and co. in Two Old Cronies 27, 28 drew fair houses.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): Dark 13-26.—THE PARK THEATRE (W. S. Ford, manager): T. B. Wilmeth's American Gaiety co., comprising Marie Howe, Willis Armstrong, Bessie Gray, Kaneka, Anita and Kittie Henley, Mollie Fellow, Harry Constantine, Lisa Howard, and James O'Neil opened to a well-filled house 30. Owing, however, to poor business week ending 25, the co. was tendered a benefit 26, in which local amateur and professional variety talent took part, and a sum realized enough to at least bridge over present difficulties. The co. will remain here for the present, as it is unable to get out of town.—ITEMS: W. H. Fullwood, well known here as the genial and efficient advance manager of Charles Riggs' co. (which collapsed in California on account of being poorly managed by the proprietor) has returned here, and is now business-manager of Prof. Leonard's Horse Training Exhibition, which was organized here 23.—Maude Granger co. stranded at La Grange, Ore., 16. Hard times the cause.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): O. K. T. Concert co. played to fair houses commencing May 20. Two Old Cronies 31; Center Payton repertoire co. week commencing 3.—ITEM: Frederic Clarke, late of the Lawrence Hanley co., has gone to San Francisco.

CORRESPONDENCE.

ALABAMA.

EUFAULA.—GOSSIP: Messrs. Stern and Bloom, of this city, have leased the Morris Opera House from Mr. P. H. Morris. Jacob Stern, the senior member of the firm, will be manager. Mr. Stern says that he is going to make Eufaula one of the best theatrical towns in the South. He will book none but first-class attractions.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): On June 3 Manager Newman will begin a Summer season. Hettie Bernard Chase in repertoire opens 8 for a two-weeks' engagement. An unusually fine line of attractions has been booked for next season.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark May 19-25.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): The Otto Krause stock co. May 20 commenced a week's engagement to S. R. O. and packed houses all the rest of the week. J. C. Taylor as leading man and Otto Krause, comedian, were excellent. The co. will continue another week by request playing a new repertoire.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The regular season at this house closes with Rentz-Santley May 29, and De Wolf Hopper 30. The Strollers, a co. of amateurs from the metropolis, out on a Spring tour, were billed June 1, but curtailed their strolling sufficiently to cancel and return to the island of Manhattan, thus debarring local enthusiasts from a rare theatrical treat. At present nothing further is underlined, and the probabilities are the house will remain dark until the Fall season. Foot Guard Hall, which caters more particularly to concerts and musical events, has had a pecuniarily successful season under the management of Edson Sessions. Such well-known musical attractions have appeared there as Sousa's Band, Seidl's Orchestra, and the Boston Symphony Orchestra. Three concerts were given 7, 8 by Nordica, Melba, Davies, with the Germania Orchestra and local chorus of three hundred to receipts of over $6,000. This hall is well-adapted for affairs of this kind.——ITEMS: Manager Lloyd has become a bicycle enthusiast, and has purchased a machine from Captain Clay, of the *Telegram*, which is a genuine imported English affair, and which the captain was loth to part with until dazzled by a big offer of the ever-needful.—Musical Dale intended sailing for Europe on the new steamship *St. Louis*, but a wire from Tony Pastor suggesting that they share state-rooms on the *Umbria* 8, caused him to embrace the opportunity of securing the company of the genial Tony, and the introductions it will afford at first-class London agencies. His first engagement will be at the Palace Theatre, London, and from thence he will fill engagements at Paris, Berlin, and Vienna. He is perfecting a new novelty in the musical line.—Treasurer Henry Hayden, of Proctor's, has turned baseball magnate, and will pilot the Hartfords on to victory from a business-manager's standpoint.—By the close of the Casino, Brown the whistler has three weeks of open time. He is negotiating for a sketch in which Mrs. Brown will appear with him. A "roof garden" under canvas is the latest startling theatrical announcement for the Summer months. John D. Leffingwell, a well-known local journalist, and advance agent, is at present located in Paris acting in the capacity of press-agent for one of the leading cafe-chantants.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): De Wolf Hopper and his merry co. in Dr. Syntax delighted a large audience May 27. Bertha Waltzinger, a former New Haven girl, was very cordially received. A. M. Palmer's co. in Trilby 28, 29.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Police Inspector 26, 27 did a very fair business and gave satisfaction. Hands Across the Sea did well 27, 28. Rentz-Santley co. 30-2.——CHAT: Buffalo Bill's Wild West Show will be here 31-1 and will do a great business. Genial Tom Daly, of Hoss and Hoss, is home here for the Summer. The numerous shore resorts with which this city abounds will open for the season Decoration Day and will greatly lessen the receipts at the theatres.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Gus Heege in his new play A Venuine Ventleman drew a fair-sized house May 24. The piece is cleverly written, and contains some effective and novel situations. It needs revision, for it is too long as it now stands, particularly the first act, but with a little working over it will make a capital vehicle for Mr. Heege's talents, and reflects great credit upon him as a dramatist as well as actor. The co. were generally competent, and the scenery which was entirely new, by John Young, very beautiful. The Norwich Choral Society, assisted by the Boston Festival Orchestra and fine soloists, will give their first musical festival matinee and night of 31.——BREED OPERA HOUSE: Dark 25-1.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Pauline Hall in Dorcas May 23 was the medium for a benefit to genial Harry Steigle, the house treasurer, and big business resulted. Courtenay Thorpe gave the initial production of As Ye Sow 24 to fair business. Local critics lauded the play. Gus Heege's new play, A Venuine Ventleman, had a presentation 25, but warm weather interfered with business. Shore Acres drew a large house 27. Jean Pardee's Bobby Melville of London, which has started such extensive litigation, was given 29 to a small house. Our high-class list of attractions the past year is to be fittingly concluded by A. M. Palmer's co. in Trilby 1, and De Wolf Hopper in Dr. Syntax 8. No former season has shown such tremendous advancement despite heavy opposition, and the success of this house is now assured.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): William Barry in The Rising Generation May 24; small house. Trilby 27; full house. De Wolf Hopper closed the season with a rousing big house 29.——ITEM: Walter Thomas, New Britain's favorite young actor, took the part of Little Billie in Trilby, and was warmly greeted by his admirers.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Trilby by A. M. Palmer's co. May 31; large advance sale.——ITEM: Col. W. F. Cody's Wild West Entertainment gave two performances on 29 to delighted audiences.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Norfolk Dramatic Club, under the direction of W. W. Bittner, late of The Land of the Midnight Sun co., presented the melodrama Queen's Evidence May 27. It was the finest amateur performance ever given in this city; they received many encores.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): House dark May 27-1.

STAMFORD.—GRAND OPERA HOUSE: Dark May 27-1.——TOWN HALL (F. M. Briggs, manager): New Boy 5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Grand concert by Ysaye, the violinist, was a great artistic and pecuniary success. The opera of La Juive, for the benefit of the Oakland Free Clinic, by amateurs, under the direction of Professor Louis Eisenbach, who assumed one of the leading roles 21. William Barry in The Rising Generation, and the Liliputians are underlined.——PEOPLE'S THEATRE (W. A. Wilkins, manager): Week ending 26 Gus Levick in Hoodman Blind made a hit to good business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): H. Grattan Donnelly's American Girl did fair business May 22, 23. Ysaye Concert 24, 25. Liliputians 10.——BURBANK THEATRE (Fred. A. Cooper, manager): Large houses greeted the return of J. J. Dowling and Myra Davis in an excellent production of The Life Guard week ending 25. The Red Spider 26.——ORPHEUM (Joseph Petrich, manager): Business was booming week ending 26 with an excellent olio and Pat Reilly and Woods' Extravaganza co. Hades Up to Date as the attraction. Jack Perry and Jim Tenbrook, old-time Angelenos with the co., were greeted by a large number of Elks on the opening night, and presented with handsome floral offerings.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The American Girl May 20, 21; fair houses. Sam T. Shaw Comedians in repertoire 27-31.

STOCKTON.—AVON THEATRE (James J. Lent, manager): The Smith-Lieb Dramatic co. to fair houses May 20-26.——YOSEMITE THEATRE (Frank Adams, manager): Dark. The Euphonic Club will present at this house during this month, date not set, The Chimes of Normandy.——MUSIC HALL (A. M. Noble, manager): The Rialto Club, a local dramatic society, gave Vice Versa to a packed house 24.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Ysaye May 27. Patience will be presented by local talent 7, 8 under the direction of H. F. Starbuck, for the Elks' benefit.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, general manager): House dark May 19-25.——ITEM: The Prudential Insurance Company have appointed their agent here, H. F. Sharpless, general manager of the Opera House, and S. N. Nye will continue the booking.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Season closed.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, proprietor): House dark May 18-25.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Demorest contest May 23; big house. R. P. Bland, the silver orator, 25, to a fair house. Annual concert of the State Normal School 4; State Normal School commencement 6.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Dark week ending May 25.——COLISEUM (M. R. Irvine, receiver): Bicycle Carnival and Trade Exhibit, with indoor baseball as an extra 16-18. Chatterton's Players, supporting Isabelle Rousseau, week ending 25. Better business was deserved, but weather was bad.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending May 25.

IDAHO.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): Griffith's Faust co. May 20; S. R. O.; performance excellent; everybody pleased. Weber Comedy co. 22-25; fair houses; performances good.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): House dark May 20-25.——THE TABERNACLE (Lem H. Wiley, manager): Dark.——MENTION: Ed. Cromwell, of the Carl A. Haswin's Silver King co., closed a very successful season and is home visiting with his parents. He will rejoin his co. in August.—C. E. Perry, of the Perry and Allen National Stock co., passed through the city 27 and reports business as all right. Manager Barhydt succeeded in booking his attraction week of 10.—I. M. Monk, official programmer of the Illinois and Iowa Circuit, is busily engaged in compiling an official lodge directory, which he has copyrighted, of the local lodge of Elks. Mr. Monk intends to strongly feature his new enterprise during the coming season among the different lodges throughout Illinois.—Messrs. Chamberlin, Barhydt and Co. have completed arrangements securing the control of the New Empire Theatre at Quincy, Ill., to take effect Sept. 1. This together with Peoria, Burlington and Davenport will give the theatregoing public excellent opportunities for first-class attractions which they have already booked, and the management are to be commended for their enterprising zeal.—The season at the Grand will open Aug. 31 with Roland Reed. Souvenir programmes will be distributed in honor of the event.—Ex-Manager "Col." Flaherty was a visitor in the city arranging for a performance of William Morris' open-air production of Shakespeare's As You Like It. It will be given June 18; the advance sale of seats is very gratifying to the management. Mr. Flaherty informs me that he will take out Billy Rice's Modern Minstrels next season. The "Col." is looking well and his visit was enjoyed by his numerous friends in this city who wish him success in all ventures he may undertake. He was tendered a reception by the old members of his Hamhead Lodge. Letters of regret were read from Sam Fletcher, Jack Lindley and others. It was an enjoyable affair, ever to be remembered.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Mr. H. Charles, manager of the Empire Theatre for the past two years, has sent in his resignation to take effect Sept. 1. The directors of the theatre have decided to lease the theatre to Messrs. Chamberlin, Barhydt and Co., who already have control of theatres in Burlington, Peoria and Davenport, and if they secure two more will be able to make contracts for a full week with the best cos. With a circuit like this Quincy will be able to get the best performances. The new managers have present headquarters in Burlington, but later will probably locate here. They propose to pay a yearly rental of $5,000 cash in advance, the lessees to take the first $1,200 of profits, the Theatre Co. to receive the next $1,000 of profits, and all over $5,200 to be divided equally between lessees and Theatre Co. The contract has been drawn and is awaiting the signature of the above mentioned parties.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark May 20-25.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Madame Donnelly's recital pleased a large and fashionable audience May 27.——ARENA: Beveridge's Wildest West gave a fair representation of Western life to two large audiences 23. La Pearl's 10 and 20 cents Circus 2.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Flints, hypnotists, continued their engagement May 21-23 to large houses. The season at the Grand is practically over as there is nothing due ahead.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The National Stock co. May 20-25 to poor business. They canceled week of 27-1.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): House dark May 20-25.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): Englewood Operatic Society in Pirates of Penzance drew two good houses May 24, 25; fine performance.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Lyceum Comedy co. closed a week of good business May 25.——ITEM: Idlers' Stock co. with Carrie Hewins date of Frohman's Jane co. with a strong co. of players will present A Wife's Peril here soon. Miss Hewins' home is in this city.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Season closed.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Dark May 27-1.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Alba Heywood May 28; fair house; good performance.

CLINTON.—RISSICK OPERA HOUSE (John B. Arthurs, manager): Maude Atkinson May 27-1; poor business. Beveridge's Wild West Show 27; poor business.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Prof. Flint and daughter, hypnotists, opened a three-nights' engagement May 23, giving a clever entertainment and attracting good houses. They have arranged to remain at this house until 1.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): The University of Illinois Dramatic Club gave The Woven Web to a well-pleased audience May 23. The Holden Opera co. will begin a two weeks' engagement 3 at West End Park Theatre.

INDIANA.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): House closed for the season.——ITEM: Lida Wells, having closed a successful season with The Two Sisters co., is spending her vacation at her home in this city.—The Opera House will be sold in July. The prospects are that it will be thoroughly overhauled and decorated before next season.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Dark May 19-25.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The I. O. O. F. Lodge repeated their entertainment to a packed house May 23. Quite a number of specialties were introduced, principally the ballad singing of Mr. R. V. Prosser, who was repeatedly encored.——ITEMS: At the benefit of A. R. Pelton, manager of the Grand Opera House, Louisville, Mr. Prosser made a decided hit with his excellent singing, both with the press and public.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Mr. and Mrs. Robert Wayne May 20-25, closing the season here.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Elk Lodge No. 66 of this city in minstrel performance May 23, annual benefit; excellent entertainment to a packed house. J. C. Lewis in Si Plunkard 28; Stuart Robson in The Henrietta 31.

IOWA.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Closed for the season.——COLUMBUS HALL: Meg's Diversion by St. Mary's Lyceum 23; S. R. O.; repeated 24.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Warner Comedy co. closed their engagement May 20-25; business fair. The Crusaders 29. This entertainment is under the special management of Prof. Haldor Hanson, of Luther College.——ITEM: The Grand is about to close one of its most successful seasons. The bookings for the coming season are excellent.—Manager Bear, of the Grand, has returned from his Chicago trip.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Pete Dailey in A Country Sport to a good house May 25. Manager Henderson has organized a stock co. to play light comedies, introducing specialties, etc., during June and until the close of the season on July 4. A number of excellent people have been engaged, including Claude Gillingwater as stage-manager. Mattie Vickers will appear on the night of opening, May 30.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (A. B. Beall, manager): Peter F. Dailey and an excellent co. in A Country Sport May 22; packed house. May Irwin made a decided hit. This attraction closed the regular season, and with few exceptions the house will be dark until August. Manager Beall is now booking for next season, and already has secured many of the best attractions.

FORT MADISON.—ERINGER GRAND (C. H. Salisbury, manager): Season closed.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Graduating exercises 4.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Passing Show with its co. of artists delighted a S. R. O. audience May 21. Pete Dailey and his co. closed the season at this house 24, presenting The Country Sport in a manner that pleased a large audience.——GRAND OPERA HOUSE (William Foster, manager): House dark 20-25. Prof. Roche, hypnotist, 3-8.

INDIAN TERRITORY.

COALGATE.—OPERA HOUSE (John Farromand, manager): Bob and Eva McGinley May 21, 22; fair business.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Pirates of Penzance May 23; crowded house; performance excellent.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Our Little Folks May 23; small audience and performance fair.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark May 21-25.

MAINE.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): House dark May 27-31.

MASSACHUSETTS.

LOWELL.—MUSIC HALL (Partridge and Boody, managers): Iola Pomeroy and co. in repertoire to fair houses week of May 20-25. Madame La Belle and pupils gave an operatic (local) entertainment 28, 29 to fair business. This closes the house for the season.——LAKEVIEW THEATRE (James Gilbert, manager): The opera co. opened the Summer season 27 with Iolanthe as the attraction. The principals were pleasing and the chorus strong. The co. gave general satisfaction.——ITEMS: William H. Pascoe, James O'Neill's leading man, is in town visiting friends.—W. H. Boody has been granted a license for Music Hall. During the Summer season the house will undergo general repairs and the scenery will be repainted.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): A Temperance Town May 21; good house. Trilby 23-25; large business; fine performance. Shore Acres 29; S. R. O.——ITEMS: Buffalo's Bill's Wild West show exhibited here 27 and did a large business in spite of rainy weather. Charles W. Posida will reopen the Pavilion Theatre 3.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Elite Minstrels May 21; packed house; fine performance. The season of comic opera will open at this house 1. Among those engaged are Mr. McQuinn of the Prince Pro Tem co., director; Bessie Pierce, prima donna; Miss S. Hall, contralto; Gus Daly and W. T. Clark, comedians; Fred. Maston, baritone; Edward Gervaise of the Manola-Mason co. tenor, and a chorus. The costumes are from Hayden of Boston. The season opened with The Mascot and several of the popular operas will be produced. Electric fans have been added to the equipment of the house.——WILSON OPERA HOUSE (Thomas Hanley, manager): Closed for the season.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): House dark May 19-29. Choral Union in Pinafore 5, 6 changed to 10, 11; Hallen and Hart 7.——RICH'S THEATRE (John P. Wild, manager): The Trilby's Baby Comedy co. closed a week's engagement 25. A Jolly Lot by a co. headed by the four Emperors of Music opened 27 for a week. The co. gave a fair variety performance.——ARENA: Ringling Brothers' Circus 12; Buffalo Bill's Wild West 27.

GLOUCESTER.—CITY HALL (Metropolitan Dramatic Club, managers): Pauline Hall May 21; good house.——ITEM: Charles Meyer, the stage-manager of Pauline Hall Opera co., played the part of Kate Davis at short notice and made a hit. Miss Davis was too ill to appear.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Therese Milford in Leah the Forsaken, assisted by first-class talent, May 24 gave one of the finest entertainments of the season to a large and fashionable audience. Miss Milford made a decided success as Leah. Frederick Brayton in Saracen 31.——ITEM: Therese Milford is spending her vacation in town, at Hotel William. The grand testimonial given her by her friends, when she was repeatedly called before the curtain and presented with the handsomest floral tributes of the season, was proof of her popularity in Milford and vicinity.

HOLYOKE.—OPERA HOUSE (W. Kendall, manager): A Temperance Town May 24; good house. Shore Acres 29 played to one of the best houses of the season, it being Manager Kendall's benefit.——THE PAVILION (Thomas E. Murray, manager): Vaudevilles 27-1: Harris and Walters, Morton and Eckhoff, Loring and Leslie, Charles Diamond, and Minnie Belle gave a good entertainment.——ARENA: Buffalo Bill's Wild West 25; large attendance.——THE EMPIRE (William E. Gaut, manager): House dark 22-29.

TAUNTON.—THEATRE (R. A. Harrington, manager): Season closed.

CHELSEA.—ACADEMY OF MUSIC (James B. Field manager): House dark week of May 27-1.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark week of May 27-1.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Boston Festival Orchestra in concert May 30; full house. This closes the season here.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Season closed.——BIJOU THEATRE (W. R. Taylor, manager): Season closed.——ARENA: Tucker's Circus gave good performances afternoon and evening May 25 to big business.——ITEMS: Manager Bradstreet of the Park opened the season at his bicycle park 30 to very large business. All the crack riders were present and the meeting was a success pecuniarily. Manager Bradstreet is consequently happy.—I have discovered William Shakespeare in this city with the present occupation of selling bicycles. As the cycling fever has extended to the profession, members will be glad to know this fact. Regards to "Biff" Hall, J. P.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Dare's Comedy co. dates cancelled.——ODD FELLOWS' OPERA HOUSE (J. E. Jordan, manager): Stand By the Flag, local talent, May 30; S. R. O.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Leon W. Washburn's Rail Road Show May 27 to poor business. Wyoming Wild West 11.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Stuart Robson in The Henrietta to a $500 house May 27. Lost Paradise 8.——LOCKERBY HALL (A. L. Lockerby, manager): Sousa's Band gave a most enjoyable concert 27 before a very large audience.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Stuart Robson May 23 in She Stoops to Conquer delighted a very large and fashionable audience. Howard Wall's Ideals 27-1.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Stuart Robson in The Henrietta to a crowded house May 27, giving as usual a most delightful performance to a very satisfied audience.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): John Dillon in Wanted the Earth May 15 to fair business; performance satisfactory. Gorton's Minstrels 18; light business owing to rain and various local gatherings. Performance good. May Smith Robbins in Little Trixie 28, closing the regular season here. St. Mary's Guild will produce the farce-comedy, Aunt Hannah's Quilting Party, by local talent, 30.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): The season was closed by Stuart Robson and co., who presented The Henrietta to a large and appreciative audience May 23. The house will be opened on Sept. 2-4 by the Gilbert Comic Opera co.——ITEMS: After having a very prosperous season the Stuart Robson co. will close at Fort Wayne, Ind., on 1. On 12 Mr. and Mrs. Robson will sail for Europe, thence making a tour of the continent, returning to America August next.—Manager W. R. Hayden will summer at his home at the Highlands of Navesink, N. J.

MANISTEE.—OPERA HOUSE (C. D. Gardner, manager): Lincoln J. Carter's Fast Mail May 16; full house. The Two Johns pleased a large audience 21. John Dillon in Wanted the Earth 30.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Tisso's Specialty co. canceled May 22. The house was dark 20-25.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Stetson's U. T. C., matinee and evening, to fair business May 25.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark May 19-25.

ST. CLOUD.—Lay and Swift's U. T. C. appeared here May 22 under canvas; people turned away. This was the first dramatic performance here since the Opera House was burned down last February.

DULUTH.—Both theatres have been dark during the past week.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): House dark week of May 20-25.

COLUMBUS.—OPERA HOUSE.—Dark May 27-1.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): The season closed May 25 in a most gratifying manner, The Passing Show drawing a very large house. The season has been successful and the capacity of the house tested in many instances.——THE CRAWFORD THEATRE (L. M. Crawford, proprietor): No announcements made yet as to the future local management or policy.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Season closed.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): High School Commencement May 20 had the largest house of the season and netted a good sum for purchasing a library for the public schools of the city. Park College Glee Club rendered an excellent programme to fine business 24.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Bailey and Gray's Dramatic co. 3-8.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): Harper-Detrichs Dramatic co. May 20-25; small audiences House dark 27-1.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Henley, manager): Benefit to Mrs. Louise Packard May 30.——FAIRMOUNT PARK AUDITORIUM (Howe and Doran, managers): The Mikado New York Opera co. 1-8.——WASHINGTON PARK (V. W. Flowerce, manager): Shaeffer, the juggler, 3-9.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): The Fencing Master May 20; good business.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): The Fencing Master to a good house May 16; receipts, $800; performance the most satisfactory of the season. Griffith's Faust 21, 22.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Helena theatregoers were delighted with the fine rendition of the opera Patience by the Butte Opera co. on May 24. The co. is composed of amateurs entirely who are entitled to congratulations on the artistic work they are capable of doing. They reflect credit on Montana. The co. will give the opera Mikado at a matinee 25.

NEBRASKA.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Ebony Warblers, a local organization, May 23; large house. Memorial services 30.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynord, manager): Effie Ellsler in Doris to fair business May 23.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Season closed.——GORMAN'S THEATRE (Charles J. Gorman, manager): Season closed.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark May 22-29.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Season closed.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Season closed.

NASHUA.—THEATRE (A. H. Davis, manager): Season closed.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): The Public School Commencement Exercises were held May 24 at 10:30c. The

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receipts were to defray the expenses. Vernona Jarbeau is booked for 3.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton manager): Augustin Daly's co., including Henry E. Dixey, Mrs. G. H. Gilbert, James Lewis and other favorites in The Lottery of Love, The Orient Express, A Bundle of Lies and A Night Off week of May 27-1; performance and co. excellent. Col. Morton's reception 5, Elks' benefit 6.——WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): The Ladies' Club, a co. new to Newark, presented the usual variety bill, including two burlesques, Green Room Gossip and In Old Kentucky Rye, 27-1 to good business. This co. closed the season here at this house.——ITEMS: Bertha Waltzinger was too ill to appear at the evening performance of Dr. Syntax 25. Her understudy, Florrie Murray, took the part and acquitted herself with credit. Elvia Crox witnessed the performance of Dr. Syntax on 24, while Marion Singer occupied a box at the same opera 29. The Louis Club, a local organization of which M. W. Tobin (H. R. Jacobs' representative) is chairman, held an entertainment in Jacobs' Theatre 29. The talent was the best that could be secured and included Charles T. Elvin, W. H. Sloan, late of 1492; Florence Bindley, a resident of this city; Nellie Cox and Will S. Rising and many others. The entertainment was enjoyed by all. E. T. Stetson and Mrs. Stetson (Hannie Ingram), with the assistance of several amateurs, gave Still Waters Run Deep, in the chapel of the Church of the Redeemer, 29.——ORANGE MUSIC HALL (George P. Kingsley, manager): The Kendalls, as has been their custom for the past five years, gave their farewell American performance here. The Queen's Shilling was given before a large audience for the benefit of The Ricord Ambulance Fund, and quite a sum was realized.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager.): The Senior Class of Rutgers College presented their annual play before a large and fashionable audience on the evening of May 24. The play given was entitled The Scarlet Seal, a three-act college comedy—according to the programme, and written by J. Mulford Enright and Harry S. Hampton, both of the class of '95, who deserve great credit for their clever work. The action of the piece was lively throughout and the comical situations were well worked up. The make-ups were very good, especially those of Austen Texas and Dr. J. Key Hooper. The role of Reginald Van Twiller Green, a country boy who is sent to college by his fond and loving rural parents, was all that could be desired in the acting of H. S. Hampton. W. Frank Parker as Silas Green, a farmer, Reginald's father, was good, as was Martha Green, his wife, impersonated by George S. Ludlow. J. M. Enright as Miss Arabella Loveboy City, a gusher, made an ultra twentieth century girl. The burlesquing of the college president, Dr. Austen Texas, by F. W. Johannknecht, and Dr. J. Key Hooper by F. H. Pierson, Jr., was well done, not only in make-up, but in the individual peculiarities of the men impersonated. The collegians were coached by Ward Bingley, of New York.——ITEMS: Kate Claxton will close the season at Allen's Theatre on June 10 with the Two Orphans. Manager Starkes, of Allen's Theatre, and also managing the Two Flats co., was in town on 24 and reports the Two Flats as doing good business.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Mrs. Ballington Booth, of the Salvation Army May 27. Memorial services, under auspices of G. A. R., 30. The Strollers in the new comedy of three acts entitled, Mother-in-Law, preceded by the one-act curtain raiser, Rosebery Shrub, Sec. June 6.——ITEM: The manager of this house has received many favorable applications for dates next season, and has already booked some leading attractions. Mr. J. H. Wulfers, who has played the leading attractions at the Lyceum the past season, will continue to book for the coming season of '95-96.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): The Howard Stock co. closed its season temporarily here 25, owing to the illness of Miss Renard, the leading lady, who was stricken down with malarial fever 23.——ITEM: Music Hall is closed for the season, Joseph Sohl retiring from the management 1.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): J. A. Preston's Howard Stock co. cancelled their engagement here last week, owing to the illness of the leading lady, Rachelle Renard.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Waite's Comedy co. opened a week's engagement May 27 to good business. Co. first-class.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Octoroon 1-4. The Pavilion Theatre co. played a week's engagement under canvas to fair-sized audiences; general satisfaction.——ST. MARY HALL (F. J. Schautz, manager): House dark 27-1.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The cantata, Belshazzer's Feast, by local talent, under the direction of Professor W. H. Spangler, May 28, 29 was a great success. Ed. A. Brentano's Comedy co. in repertoire 30-June 1.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Delmore co. gave Hazel Kirke May 24 in a creditable manner to a fair-sized audience. Ticket-of-Leave Man 30.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): The Kirmess and Carnival that was given by Prof. Graves' dancing classes May 24, 25, was pleasing. Della Fox in The Little Trooper will close the season 29.——LELAND OPERA HOUSE (C. H. Mills, Receiver): The Buccaneers, a comic opera, written by W. B. Corliss and sung by the Albany Zouave Cadets, packed the house at each performance 22-25. Dan McCarthy began a week's engagement 27 in The Pride of Mayo.——ITEMS: The society circles are all agog over the production of the pastoral play Fair Rosamund, which is to be given on the Corning farm at Kenwood June 4, 5, at 4 P. M. It will be the first out-of-doors production that has ever been given in this vicinity. The cast is large, with one hundred voices in the chorus. Rehearsals have been going on for several weeks, and the advance sale of tickets at $2 each is large. Tickets have been placed on sale in New York, Philadelphia, and Boston.—The lease of the Leland Opera House, which was sold at auction 29, was purchased by Fred. F. Proctor for $10,000, and he will take possession Aug. 1. Mr. Proctor and his treasurer, George E. Wallen, attended the sale.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): The Old Homestead was presented to good-sized audiences May 29, 30. The co. did exceedingly well with the roles allotted them. The artistic work of George W. Wilson in his portrayal of the generous old Uncle Josh was very commendable, as was also Will M. Crissy as Cy Prime, while the Eb Gauzy of J. L. Morgan was an excellent bit of acting. The play was well staged.——MUSEE THEATRE (J. C. Moore, manager): Business continues very good; an entertaining programme was presented 27-1. Variety 3-8.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Della Fox, in The Little Trooper, drew a good house May 23. The Old Homestead to fair business 24, 25. Boston Festival Orchestra canceled 27. The Confederate Spy (amateur) to light business 28, 29.——ITEMS: Alexander McKenzie, of Robert Downing's co., is at home here for the Summer. He continues with the same star next season.—Manager Plummer, of Jacobs', has gone on a canoeing trip with friends down the Genesee River.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Strollers, an amateur dramatic organization from New York presented The Mother-in-Law May 25 in aid of the Utica Summer Hospital for Infants before a fair-sized and highly representative audience. Mr. Joseph G. Lamb as Tallourd Twigg made quite a hit, while Miss Ina Hammer and Mr. John Frederick Cook were worthy of mention. The Della Fox Opera co. sang The Little Trooper 27 before a large and highly delighted audience. Mr. Alf C. Wheelan as Gebbard made a hit, and shared the honors with the star. Mr. Paul Arthur and Miss Villa Knox were well received. Miss Knox had to repeat her solo in the third act four times. At the close of the second act Miss Knox was presented with an immense bouquet of Catherine Mermet roses.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Nellie McHenry, with her excellent co. in A Night at the Circus, deserved better patronage May 23. The audience, though small, was appreciative. This closed the regular season here. The attractions presented here, with a few exceptions, have been of an unusually high class, but the general financial depression of the past year seriously affected the box-office receipts. The signs of the times, however, are full of promise for better things in the near future, and Manager Ossoski is already busy with plans for the coming season. He will limit the attractions for each month, and will book first-class cos. only. Our theatregoers are indebted to him for one of the prettiest playhouses in the State.——ITEM: Bertha Johnson, who has been with the Wang co. the past season, has returned home for the Summer. The Opera House ushers will benefit 6 with Kellar the magician as the attraction.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): House dark May 27-1.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Kellar 5.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark May 27-1.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The Old Homestead May 28; house all sold out in less than two hours after the opening diagram. The season will close 30 with The New Boy.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Our Boys will be repeated by amateurs May 30.

BALDWINSVILLE.—(H. Howard, manager): House dark May 25-30.

LYONS.—MEMORIAL HALL (John Mills, manager): Rhea in The New Magdalen May 27. Good business; audience pleased. This closes the house for the season.——ITEM: Rhea gave a lecture afternoon of 27 to the public school teachers and pupils on "Napoleon."

CARTHAGE.—NEW OPERA HOUSE (E. C. Wagner, manager): Nettie Hewitt May 30, 31; Minnie Seward 3-8.——ITEM: J. M. Donavin, of this place, having closed his season with the Mora-Williams co., is home spending his vacation. He is accompanied by Oscar W. Dibble, of the Maud Hillman co.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): House dark May 27.——ARENA: Reynolds' Circus 29 attracted fair crowds at two performances. Hunting's Circus 1.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Boston Festival Orchestra gave a pleasing entertainment May 25; receipts $513. Mabel Eaton-Edwin Holt 30-1; Gloversville Vocal Society 5-7.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Dark May 27-June 1. Kellar 7.——ARENA: Bob Hunting's Circus 7; Sells Brothers 9, 10; Buffalo Bill underlined.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Rhea to the largest audience of the season May 23.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, Business Manager): The Old Homestead May 23; S. R. O. Della Fox, in The Little Trooper, pleased a large house 24. Rhea, in The New Magdalen, 29; good business. The New Boy 31.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Trilby May 23 gave an excellent performance to a large house. Hoyt's A Temperance Town 30 closed the season at this house to an immense business; in fact, people were turned away.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Hallen and Hart in Later On to good houses May 27-29. Della Fox Opera co. 30.——RAND'S OPERA HOUSE (Gardner Rand, manager): House dark 27-1.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Nellie McHenry in A Night at the Circus May 17 to fair business.

HUDSON.—OPERA HOUSE: House dark May 23-30.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Lathrop's War Stereopticon Views May 29.——ARENA: Reynolds' Circus 8; Bob Hunting's 7.——ITEM: "Cyclone" Ryan, of Maude Hillman co., pitched for the Corning team 30 and easily defeated the Hobart College team.

TICONDEROGA.—IVES' OPERA HOUSE (Frederick Ives, manager): House dark May 22-29.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Maude Hillman played a most successful week's engagement May 20-25. The co. disbanded for the season here. Punch Robertson 27-1 canceled. Musical Festival 3-7. Kellar closes the regular season of the Stone 8.——BIJOU THEATRE (A. A. Fennyvessy, manager): Sanders and Hickey Stock co. opened an unlimited engagement 27 in Bartley Campbell's Galley Slave to good business.

GLENS FALLS.—OPERA HOUSE (Harrie Cheesbro, manager): Pinafore May 25-27 by local talent to packed houses. Rose and Charles Coghlan in Enemies 1.

SARATOGA SPRINGS.—OPERA HOUSE (A. L. Churchill, acting manager): The Opera House was formally opened under the new management May 28 by Gustave Frohman's The New Boy co. to a large and fashionable audience.——TOWN HALL (J. M. Putnam and Co managers): Rose Coghlan 3.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Old Homestead to S. R. O. May 28; everybody pleased. The Auburn Philharmonic Society in their farewell performance of The Mikado 30.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Rev. Dr. Edward McGlynn, June 5; lecture, "The Politics of the Lord's Prayer;" benefit of the local Temperance Temple.——ARENA: Sawtelle and Ewer's Circus to good business.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): E. H. Sothern in Captain Lettarblair gave a delightful performance to moderate business May 17. Rhea in The Lady of Lyons to light business 24. W. S. Hart of Rhea's co. is an exceptionally fine actor.

HERKIMER.—DIEMEL'S OPERA HOUSE (H. A. Diemel, manager): House dark May 23-29.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): The season closed on May 20 with Grand Confederate Concert to the largest audience of the season. Many prominent vocalists rendered selections; among the number Mrs. Claude Smith, Mrs. E. B. Barbee, Miss Muldoon, of Kentucky, and Mr. Pigott, of Atlanta, Ga. The music was of a high order, and Mrs. Barbee's rendition of the "Conquered Banner" and Miss Muldoon's "Selvelia" were finely given and elicited great applause.——ARENA: Wallace Brothers' Great Shows to immense business 22. The circus performance was up to date.

WILMINGTON.—OPERA HOUSE (J. M. Crouly, manager): The Andrews Opera co. in Fra Diavolo May 23; large house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Whitney Opera co. in The Fencing Master played a phenomenally successful engagement here May 24. Dorothy Morton as Francesca was ably supported by a strong musical organization. Receipts, $674. Mrs. General Tom Thumb co. 1. The Gurah Minstrels, composed of the leading members of the Shrine Lodge of Minneapolis 7.

OHIO.

DAYTON.—PARK THEATRE (Harry E. Feicht, manager): Young and Baldwin's continuous performance to fair business May 20-25. Some of the specialties were very clever, and the dramas were interpreted by a fair cast, making the general performance worthy of the popular prices that prevailed, and deserving better attendance than was the rule.——MEMORIAL HALL (Soldiers' Home): Marie Wainwright in An Unequal Match to a crowded house 21. The support was faulty, seeming at times unfamiliar with the lines. The star was all that could be desired, and in the main the performance seemed to please.——ITEMS: Acting Manager Wood Patton did his work creditably for the time in charge of the two theatres.—Acting Treasurer John W. Strobel, of the Park Theatre, returned to his home, Indianapolis, Ind. Mr. Strobel made a host of friends during his short stay in the city.

PAULDING.—MODEL OPERA HOUSE (George Hardy, manager): Gordon and Wells' Repertoire co. May 20-25; poor business. Co. disbanded here, leaving for Chicago on 27.——GRAND OPERA HOUSE (J. P. Gasser, manager): Canadian Jubilee Singers 29; Si Plunkard 1.

MARION.—ELKS: The Elks Circus, which is to be given 6, will be one of the greatest affairs the local lodge ever undertook. The tents are the largest ever put up in this city, having three rings and platforms, and will be lighted by electric lights. Messrs. McMurray and Diegle have been engaged by several other cities throughout the State to give amateur circuses. Oler, Burke and Randle, last year with Reilly and Wood, and year before with Primrose and West's Minstrels, will open our new Park Pavilion 12-15, and then make a tour of Ohio and Indiana with a minstrel co. under canvas. Innes' Band has been engaged at the Park for 17. The Park management have erected a pavilion, seating capacity 2,000, and are open for first-class Summer attractions.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Kellar the magician made his first appearance here May 25 to a packed house.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S Grimes, manager): House dark May 20-3.——ITEMS: Innes' Famous Band in Day at World's Fair, on the Fair Grounds, Ill, under the management of the Opera House Co.—Work on the New Grand is being pushed forward, and will be ready to open Oct. 1.——Lida Dexter has joined A Milk White Flag for the coming season.—Pearl Revere, of the Corse Payton co., will summer at Huntington, W. Va.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): A Scrap of Paper (home talent) May 23; crowded house. The Schubert Symphony Club 27; good house.——ITEM: The season closed with the performance of the Schubert Symphony Club. Messrs. Rupe and Murphy have leased the house for another year, and Mr. McWhinney, the proprietor, will make decided improvements in the hall, scenery, stage settings, etc.

CANTON.—THE GRAND (L. B. Cool, manager): Kellar May 29; crowded house.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Kellar May 27 delighted a large audience, giving a fine performance. This was the closing performance of the season.——ITEM: Kellar closes season next week.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Smith's Military Band, a local organization, in concert May 23; poor house.——MYERS' OPERA HOUSE (L. E. Myers, manager): Dark.——ITEMS: Manager Enos has returned from New York, having arranged for a fine line of attractions the coming season. His house will play but one attraction a week henceforth. Fred. G. Conrad, for three seasons connected with the Calhoun Opera co. as manager and advance man, is recuperating for a few days at his home here.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Eileen Oge May 23 by home talent to a big house. The piece was rehearsed and staged by Harry McDargh, late of the Bobby Gaylor co.——PERSONAL: Elmer Parlott and Lon Williams, prominent members of the Barnum-Bailey Circus Band, spent Sunday, 26, with their families here. On 28 several car-loads of people went to Springfield to see Parlott and Williams and the Barnum-Bailey Show. Willie De Mott the rider states that the announcement that he was defeated by the late Charley Fish in Chicago is untrue. That it was not a bona-fide contest, but a scheme originated by Frank Hall to help to swell the receipts.

KENT.—OPERA HOUSE (Mark Davis, manager): School Concert May 25; big house. Howe's Phonograph Concert (return date) pleased a large audience. The Seasons, a cantata, 1. Olia Stewart and F. Dailey, supported by local talent, will present A Soldier of the Union 11, 12.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Robinson Comic Opera co. in a series of light operas at popular prices May 27-1. A number of clever people with good voices and a first-class eccentric comedian, make the performance better than the average in this class of cos.——ITEMS: Minnie De Haven, leading woman of the De Haven Opera co., orgahizing here for next season, is in the city visiting friends.—T. T. Rook, of the Mora-Williams co., is here for the Summer.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The week closing 1 was devoted to Clint G. Ford's drama, An American Hero. It was a question when the final curtain came down who was the hero, if it was not the man in the audience who had the courage to remain until the end of the play. The houses throughout the week were very light.——ARENA: Ringling Brothers gave one of the best performances ever seen in this city 28. Liberati's Band was the feature of the show. It is estimated that 20,000 people attended the two performances.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Robinson's Comic Opera co. closed a very successful week's business May 25. A strong, well-balanced co. and a well selected repertoire. Our Boys, under the auspices of the Joseph Jefferson Club, a local theatrical organization, was presented to a well pleased audience 28.——ITEMS: Sandusky Lodge, No. 285, of the Benevolent and Protective Order of Elks, held their dedication, banquet and ball 23, which proved to be one of the society events of the season. Over three hundred invited guests were in attendance. Cedar Point opens 29. Georgia Girard, the soprano, will be the first attraction. Charles Baetz still continues manager of this popular Summer resort.

RAVENNA.—REED'S OPERA HOUSE (Myron Carter, manager): Preston Kendall, assisted by local talent, in a series of tableaux illustrating Longfellow's Evangeline, to good business May 25-27.——ITEMS: George Carrothers, of Ringling's Circus, made a short call at his home here last week.—Ed. Love, musical director of My Aunt Sally co., is home for the Summer.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Frank Hennig May 24, 25, and matinee, presenting Richard III., Hamlet, and Othello to small but select audiences. This closes a season that might have been more successful pecuniarily. But Manager Vogel is not discouraged, and is making great preparations for next season. Lima Hennig, who was a teacher at the seminary here the past Winter, is the leading lady of her brother Frank's co., and was well received while here.——ARENA: Barnum Circus 22; immense business.

PENNSYLVANIA.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): House dark May 27-1.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House dark May 27-1.

BELLEFONTE.—ARENA: Walter L. Main's Circus exhibited here May 28 to an immense crowd. The anniversary of their terrible wreck near Tyrone, when the whole circus was practically wiped out, occurred 31. On Sunday the show people held memorial services in Tyrone over the graves of those who were killed at that time.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Dark May 21-28.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): House dark May 22-29. Kellar 4.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Noss Jollity co. May 24; packed house; performance excellent.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Robinson Opera co., May 20-25, closed the local season. The co. is a good one, and deserved better business.

POTTSTOWN.—ARENA: W. H. Harris' Nickel Plate Circus gave two performances May 27 to good business.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): High School Commencement to a crowded house May 24.——ITEMS: Burnside Post Opera House has purchased the adjoining piece of ground, and will extend the stage and front of the hall. Retiring rooms for women and a smoking-room for men will be added. Work will be commenced as soon as possible, and when completed it will be one of the finest opera houses in this section of the State. Mr. Gould, the popular and efficient manager, is now booking some good attractions for next season.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): House dark May 20-27.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Robinson Opera co. in repertoire May 27-1 to fair business; generally satisfactory performances.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Season closed.

SCRANTON.—THE FROTHINGHAM (Arthur Frothingham, manager): Dark May 27-1.——ACADEMY OF MUSIC (M. H. Burgunder, manager): Dark 27-1.——DAVIS' THEATRE (George E. Davis, manager): Dark 27-1.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): Kodak co. (Ferd. Noss, manager) pleased a large audience May 28. The performance was repeated 29 to a small audience. This house will be dark for an indefinite time. After Sept. 1 there will be a new management.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The regular season closed here May 27 with the Opera House employes' benefit. The Marie Decker Grand Opera co. will begin a short season of Summer Opera 10.——ARENA: W. H. Harris' Nickel Plate Shows gave two performances 29 to big business; performance excellent. Sells Brothers' Circus 15.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Season closed.——ASSEMBLY BUILDING (M. S. Way, manager): Season closed.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Andrews Opera co. May 22 closed a three-nights' engagement, having entertained three of the largest audiences of the season. Miss Morella captivated the town.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark May 27-1.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Mabel Page co. opened for a week's engagement May 27 to S. R. O., presenting The Other Girl, audiences well pleased.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Emma Warren co. filled another week to poor business, owing to very inclement weather. The performances were good, and their band and orchestra excellent.——ITEMS: Professor G. Harry Foote, of Chicago, has leased the Natatorium Roof-Gardens, and is meeting with success. He is booking attractions for the Summer months.—Professor Charles F. Haines, mind-reader, appeared at the Roof-Garden 20-22 to packed houses, and made quite a sensation, driving through the principal streets blindfolded, finding different articles hidden by disinterested parties. His performances kept the audience continually guessing.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): House dark May 27-1.

NAVASOTA.—NEW COLUMBIAN OPERA HOUSE (Goodman and Peebles, managers): ITEM: M. Gobert, the former manager of the Columbia, has leased his house to Messrs. J. Goodman and Dr. D. L. Peebles, two young men of this place, who will hereafter manage it, and will open the season Sept. 1. The New Columbia will undergo a general repairing for the coming season.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Polk Miller, Old Times Down South, May 25; small but delighted audience. The house would have been filled but for the fact that a storm of wind and rain came up at dark, and continued until late.

PARIS.—PETERSON THEATRE (R. Peterson, manager): House dark May 19-25.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark.——GRAND OPERA HOUSE (J. Rogers, manager): The Pyke Opera co. began their Summer season of opera, presenting Falka to good business week of May 20-25 notwithstanding it was circus week. Mrs. Louise-Manfred Pyke, Helen Salinger, and Daisy Thorne made immediate hits, and Messrs. Winfield Blake, Al. Leech, and George Bird were excellent in their respective roles. Altogether I think the co. a very good one, and likely to succeed (if anything can succeed against the counter-attraction of our lake bathing). In addition to those mentioned, Mira De La Motta, Arthur Boyce, Harry Hemlon, Edith Tilden, Harry Love, B. McFadden, and Annie O'Maller make up the co., with C. M. Pyke as directors.——ITEMS: Ysaye the violinist will give a concert in the Mormon Tabernacle, assisted by the choir, 3 at popular prices.—Eliason will go on the road 1. Paul Hammer, the treasurer of the Salt Lake Theatre, will have his business affairs in charge.—The Salt Lake Concert co. open their season 4 at the Salt Lake Theatre.—The Syndicate Circus gave six performances 21-23 to immense business. I estimate their receipts at $15,000.——WONDERLAND THEATRE (Charles Gates, manager): Big Boom Minstrels and the play of Milky White were the attractions to fair business week of 20.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A Temperance Town, May 28; crowded house. Rose and Charles Coghlan in a double bill 30; large advance sale.——ITEMS: The Rose Coghlan co. played Quebec 27, lying off 28, 29 and taking a fishing trip for two days. Dr. Charles Thayer made his debut as a professional in A Temperance Town as the Judge's Clerk.

BELLOWS FALLS.—NEW OPERA HOUSE: A Temperance Town, May 25; good house. Trilby 28; packed house, closing the season here.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Trilby to a large house May 27.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager): The Wednesday Club held their annual festival May 16, 17. This club is generally admitted to be the leading musical organization, not only of Richmond but South of Mason and Dixon's line. It has a membership of 220, and includes all our leading vocalists and the pick of the amateur talent. Madame Emma Juch, Dr. Merril B. Hopkins, and Leonard E. Auty were the soloists on the occasion, and besides an admirably selected programme of incidental music. "The Prodigal Son," by Sir Arthur Sullivan, and Mendelssohn's motet, "Hear My Prayer," were given. Under the direction of Arthur Scrivenor, a skilful choral conductor, the club has attained to a remarkable degree of proficiency, and their work on this occasion was excellent. The soloists were well received. This festival came as an infinite relief after the host of cheap and amateurish quartettes and unmusical contortionists with which we have been inundated throughout the past season. The Summer opera season will open June 3, and will last about two weeks. Manager Leath has secured the Andrews' Opera co. for that time.——ITEM: Architect Edgerton Rodgers is busily engaged on the plans for the new theatre which will be ready for attractions in the season 1896-97.

WASHINGTON.

SEATTLE.—THEATRE: (J. W. Hanna, manager): Two Old Cronies May 17, 18; poor houses.——CORDRAY'S THEATRE (William Russell, manager): Higgins-Waldron co. in Burr Oaks 20, 21; Vendetta 23-25; good performances to fair houses.——CORDRAY'S THEATRE: Tacoma Athletic Club presented Injured Innocents 22; packed house; creditable performance.——ITEM: Seattle Theatre will remain dark until July 8, 9 when it will reopen with the Frohman co.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, lessee and manager): Senter Payton Comedy co. May 24-29.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Melson, manager): Alabama May 15; performance excellent. Two Old Cronies 20.

TACOMA.—THEATRE (S. C. Heilig, manager): Injured Innocents May 20, 21 by local talent under the auspices of the Tacoma Athletic Club to good houses. Alabama 22; fair attendance.——NINTH STREET THEATRE (J. C. McCormick, manager): Eunice Goodrich, with an excellent co., 20-25 at low prices to fair patronage.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): House dark week of May 19-25.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Marie Wainwright May 24, 25; fair business.

WHEELING.—PARK CASINO (Augustus Rolf, manager): Elks' outing May 27, 28 with Marie Wainwright as the central attraction, filled the Casino, although the weather was disagreeably cold. The whole affair was a great success. The Robinson Opera co. is booked at this house for two weeks 3-15.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Upon invitation the Big Four Minstrels (local) visited our sister city, Kenosha, May 23 and were greeted by a crowded house and unlimited applause for their efforts to please. Lewis and Elliott's U. T. C. 29; Fast Mail 1. Racine Lodge No 232, B. P. O. E., gave a social session for members only 1.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (S. C. Cobban, manager): Roberts and Martin's Faust May 21, 22; good houses.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Sackett co. to good business and well-pleased audiences May 20-26. Kalbfield's Orpheum Stars 31; The Burglar 6; High School entertainment 13; U. T. C. co. 18.

KENOSHA.—RHODE OPERA HOUSE (Peter Rhode, manager): Edward Riley, Jr.'s co. May 16-18; performances poor; small house; co. disbanded here. Harry L. Pugh's Big Four Minstrel co. 23; crowded house; good performance. Lewis and Elliott's U. T. C. co. 25; crowded house; receipts, $660.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Lewis and Elliott's U. T. C. 15; Pavilion 28.——ITEM: Hoeffler Brothers' Opera House was burned 1.

down to the ground May 22; loss, $5,000; insurance, $3,000. They have organized a stock company and are going to build a $10,000 opera house, to be opened Oct. 1, 1895. During the Summer all attractions will play under a canvas pavilion.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): The Fast Mail May 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): House dark May 20-25.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Lewis and Elliott's U. T. C. co. May 24; poor business. The Burglar 30.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): U. T. C. May 27; fair house.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Lewis and Elliott's U. T. C. 6; Villars-Owen co. in repertoire 17-22.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Stetson's U. T. C. co. drew a large house May 24. Marie Wellesley's Players opened a week's engagement to S. R. O. 27 at popular prices.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Stetson's U. T. C. co. May 22; small house. Frank Linden co. 30-1; The Burglar 5.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Lewis and Elliott's Spectacular U. T. C. 1. The German stock co. presented Der Menonit 26.

MERRILL.—BERARD'S OPERA HOUSE (William Conners, manager): House dark week of May 19-25. Roberts-Martin co. in Faust 30; The Burglar 7.——PEOPLE'S HALL, WEST SIDE (Joseph Vieux, proprietor): An Indian medicine co. in pleasing specialties to good business 23-29; general satisfaction.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): Home talent Female Minstrels May 30.——GRAND OPERA HOUSE (Fred. Schmidt, manager): Dark 27-1.——NEW OPERA HOUSE (David Stori, manager): Dark 27-1.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Effie Ellsler in Doris to a good house May 21.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Réjane opened to an immense house in Madame Sans Gêne May 27 and made an emphatic hit. The audience, which was composed largely of our French-speaking citizens, was most enthusiastic, and the star and her principals received four and five recalls at the end of each act. During the week Réjane will appear in Ma Cousine, Sapho, and Divorçons. This engagement closes the regular season. A supplemental season of light opera will open early in June.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Coghlans gave performances, matinee and evening, of Enemies (Lady Barter), Man Proposes and Nance Oldfield to good business 24, 25. The Coghlans are favorites here and drawing cards.——THEATRE ROYAL (Sparrow and Jacobs, managers): Galley Slave opened to fair business 27; Lost in London 3-8.——ITEMS: Sohmer Park gives an attractive programme and does a good business, which will increase largely as the weather is becoming warmer. Sousa's Band gives three performances 1, 2 in the Drill Hall.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): House dark May 20-25. Rose Coghlan 27; owing to very inclement weather there was only a fair house. Trilby was presented on 28 by the W. V. Ranous co. The co. was well advertised, and previous to the arrival from New York of Harry Elmer, who arrived here on Sunday in the interests of A. M. Palmer and W. A. Brady, it was thought the engagement would be a very successful one. On Mr. Elmer's arrival here he secured the best legal advice and caused reports to be circulated that the version was a pirated one, which it proved to be. The house that assembled on the opening night was the smallest that has been in the Academy this season, and deservedly so, as the performance was very poor. The dramatization, if such it can be called, is a disjointed affair, without plot or dramatic incidents. The members of the co. are W. V. Ranous, Joseph H. Robert, J. Irving Southard, Edwin H. Phillips, George Rareshide, R. C. LeRoy, Emma Salisbury, and Miss Cecil Lorraine. The manager of the co. is J. M. Buckner, who I understand was an actor with On the Bowery this season. Harry Elmer states that he is authorized by Mr. Palmer to follow this co. from town to town, adopting any measures to stop their performance of Trilby. It is also stated that Ranous will be extradited, as a judgment is now against him in the United States Circuit Court. Children's Entertainment, in aid of the Quebec Amateur Athletic Association, May 31-1 promises to be very successful.——JACQUES CARTIER HALL (A. Haakman, manager): Quebec French Opera co. 20-25; good business. The same co. 27-1.——ITEMS: A. Anderson, manager of the Queen's Theatre, Montreal, was in town 27.—Quebeckers hope that they will have a second visit from Rose Coghlan and her splendid co. next season. We may have Madame Réjane in Madame Sans Gêne at the Academy next week for a few nights.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Houghton's Dramatic co. presented The Golden Giant, Lost in London, In Darkest Brazil May 21-25; fair performances; poor business. Ed. F. Davis' U. T. C. 27; very fair performance; fair house; popular prices. This closed the season here.——ITEM: F. W. Stair, of the Academy of Music, Toronto, has acquired a share in the lease of the Grand Opera House, and is now joint lessee with J. C. Whitney. He will manage the house himself hereafter, Manager Thomas Reche retiring.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Tony Farrell in Garry Owen May 22 to a fair house. St. Thomas has had a surfeit of Irish plays the last few seasons, but nevertheless the audience appeared well pleased. U. T. C. (Davis') 24 to light houses. The co.'s special cars were detained by a wreck on the Grank Trunk Railway at Harrisburg, Ont. Fortunately nobody was hurt in the collision, but it was impossible to get out baggage, scenery, etc., and therefore the performances were given at a great disadvantage.——ITEMS: Tony Farrell's co. closed season at Brantford, Ont., 25.—Samuel Pickett, manager of the Paris Gaiety Girl co., charged with distributing immoral hand-bills, was remanded for trial until May 3. Judge Chapman, of Bourbon, Ind., came here to defend Pickett, but was disbarred, owing to American lawyers not being allowed to practice here.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, manager): Wills' New Two Old Cronies to very small business May 25.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): House dark 2-8.

BELLEVILLE.—QUEEN'S OPERA HOUSE (Thomas P. J. Powers, manager): Rose and Charles Coghlan May 23 in Enemies and Man Proposes gave a fine performance to a large and fashionable audience. Si Perkins 30, and Thrilby for 21 have both been canceled.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): W. S. Harkins' Lost Paradise May 20-22; fair business. Lost in New York 24; largest audience ever in the Academy, fully 500 being turned away. G. W. Barnum, E. J. Heron and Marguerite May made great hits. Men and Women 27; splendid performance; good house. Messrs. Courtleigh, Whitecar, Harkins, Wise, Brennan, Heron, Hallock and Barnum, Misses Radcliffe, May and Maddern were all particularly good.——ITEM: Sousa's Band comes to the Exhibition Building 6, 7.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): David Christie Murray lectured to a full house May 20. Mrs. General Tom Thumb 6-8.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): A second performance of the Woodstock Minstrels was given May 24 to a full house. Davis' U. T. C. co. 3 will practically close the season.——ITEM: The bookings for 1895-96 so far show a decided improvement over that of the past season.

MONCTON.—OPERA HOUSE (C. W. Edgett, manager): Ranous' Trilby May 23; very light house; weak performance. The manager was served with a copy of an injunction on behalf of A. M. Palmer, but as this was issued out of a United States court no definite action could be taken 26. Cosgrove Concert co. 28; fair co. to poor house. Durward Lely, Scotch vocalist, 6.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Electra (local), under the direction of Professor Shaw, of the Conservatory School of Education, will be presented May 29, 31.——MASSEY MUSIC HALL (J. E. Suckling, manager): Sousa's Band 29.——ITEM: F. W. Stair, late manager of the Academy of Music, has acquired a share in the lease of the Grand Opera House, Hamilton, and will act as local manager.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Howard Wall's Ideal repertoire co. week of May 20-25 to good business. Their repertoire includes Black Flag, Myrtle Ferns, Dashing Widows, and In Dixie Land. The co. is composed of capable artists, the foremost being Howard Wall, who is always a welcome favorite in our city. M. B. Streeter is a clever comedian, and we always enjoy his antics. Beatrice Earle and May Prindle are both clever.——Davis' U. T. C. 28.——ITEM: Your correspondent is grateful for the fine photo. of the D'Avenant Shakespearean Bust and treasures it highly among his dramatic collection. It is only another evidence of THE MIRROR'S forward enterprise.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): Rose Coghlan canceled 28. House dark 29-31.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Tony Farrell in Garry Owen May 24 (Queen's Birthday); good performance; full house. Ed. F. Davis' U. T. C. 25; fair business. Houghton Comedy co. opened a week of repertoire 27 to fair attendance at cheap prices. The above engagement closes the season at the Grand.——PRINCESS RINK (Alf. D. Holmes, manager): Sousa's Band gave two performances 29 to large audiences, and gave satisfaction.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.
ADA REHAN (Augustin Daly, mgr.): Buffalo, N. Y., June 4-7.
A GAIETY GIRL: Chicago, Ill., June 3—indefinite.
A CRACKER JACK: Detroit, Mich., June 3-8.
ALABAMA: San Francisco, Cal., June 3-15.
AN AMERICAN HERO: Grand Rapids, Mich., June 3-8.
BAILEY AND GRAY: Cape Girardeau, Mo., June 3-8, Cobden, Ill., 10-15.
BARNES' AND MARTIN'S PLAYERS: Ashland, Wis., June 3-8, Bessemer, Mich., 10-15, Ironwood 17-22.
CHATTERTON'S PLAYERS: Central City, Cal., June 3-8.
CLAXTON-JANAUSCHEK: Harlem, N. Y., June 3-8.
COUNTY FAIR (Arthur G. Thomas, mgr.): Atlantic City, N. J., June 5, 6.
EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Brooklyn, N. Y., June 3-8.
FANNY DAVENPORT (Frank L. Perley, mgr.): Brooklyn, L. D., June 3-8.
FRANK LYNTON (E. Lawrence Lee, mgr.): Kaukauna, Wis., June 5, Green Bay 6-8, Oconto 10-12, Menominee, Mich., 13-15, Marinette, Wis., 17-19.
FORD'S STOCK: Baltimore, Md., June 3—indefinite.
FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): New York city June 3—indefinite.
FREDERIC BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29—indefinite.
GIFFEN-NEILL STOCK: St. Paul, Minn., June 3-8.
HOWARD WALL'S IDEALS: Bay City, Mich., June 3-8.
IDA VAN CORTLAND: Collingwood, Ont., June 3-5, Barrie 6-8, Orillia 10, Gravenhurst 11.
KEMPER STOCK: Kansas City, Mo., May 14—indefinite.
LA PETITE ROSA (Will K. Mason, mgr.): Cheboygan, Mich., June 6, 7.
LOGAN'S LUCK: New York city June 3-8.
MILK WHITE FLAG: Philadelphia, Pa., May 20—indefinite.
MABEL EATON-EDWIN HOLT (David W. Armstrong, Jr., mgr): Buffalo, N. Y., June 3-8, Toledo, O., 10-15, Grand Rapids, Mich., 17-22.
MR. AND MRS. HOUGHTON: Detroit, Mich., June 3-8, St. Thomas, Ont., 10-17.
MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): New York city June 3-8.
NATIONAL THEATRE STOCK: Washington, D. C., June 3-8.
NATIONAL STOCK (Perry and Allen, mgrs.): Quincy, Ill., June 3-8.
PRESTON KENDALL (C. B. Kendall, mgr.): Kent, O., June 3-8.
TEMPTATION OF MONEY: Chicago, Ill., June 3-15.
THE BURGLAR (A. Q. Scammon, mgr.): Grand Rapids, Wis., June 4, Stevens Point 5, Wausau 6, Merrill 7, Tomahawk 8 Rhinelander 10, Bayfield 11, Washburn 12, Ashland 13, Duluth, Minn., 14, 15.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Denver, Col., June 3-8, Colorado Springs 10, Pueblo 11, Las Vegas, N. M., 12, San Diego, Cal., 15, Los Angeles 17-19, Santa Barbara 20, Fresno 22.
TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.
TRILBY (Eastern; W. A. Brady, mgr.): Boston, Mass., May 13—indefinite.
TRILBY (Richard Mansfield, mgr.): New York city June 3—indefinite.
THE NEW BOY (Bert Coote): Stamford, Conn., June 5.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Denver, Col., May 20-June 29.
ULLIE AKERSTROM (Gus Bernard, mgr.): St. John, N. B., May 27-June 8, Fredericton 10, 11, Moncton 12, 13, Truro 14, 15, Halifax, N. S., 17-July 13.
UNCLE TOM'S CABIN (Davis'): Toledo, O., June 3-8.
UNCLE TOM'S CABIN (Perry's): Cable, Ill., June 5, Orion 6, Cambridge 7, Geneseo 8.
VERNIE LEE: Houtzdale, Pa., June 3-8.
VILLAGE TINKER (Frank W. Prescott, mgr.): Hancock, Mich., June 3-5, Houghton 6-8, Ishpeming 10-12, Escanaba 13-15, Gladstone 17-19, Manistique 20-22.
WORK AND WAGES: Charles City, Ia., June 3-8.
WILLARD AND GLEASON: Johnsville, N. Y., June 3-8.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr): Chicago, Ill., May 20—indefinite.
AMERICAN OPERA: Cleveland, O., May 20-June 8.
CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.
CAMILLE D'ARVILLE OPERA: New York city May 27—indefinite.
CAMPOBELLO GRAND OPERA: Augusta, Ga., June 3-8.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Providence, R. I., 4, 5, Bridgeport, Conn., 8.
FERENCZY OPERA: New York city May 14—indefinite.
HOLMES-ROBINSON OPERA (Charles N. Holmes, mgr.): Wheeling, W. Va., June 3-15.
HINRICH'S OPERA: Baltimore, Md., May 27-June 15.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs): New York city April 29—indefinite.
LITTLE TYCOON: Philadelphia, Pa., June 3—indefinite.
PRINCE PRO TEM (Charles L. Robbins, mgr.): Philadelphia, Pa., June 3-July 13.
PYKE OPERA: Salt Lake City, Utah, May 20-indefinite.
ROBINSON OPERA (Eastern; Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.
SPAULDING BELL-RINGERS: Richford, Vt., June 4, Enosburg Falls 5, St. Albans 6.
SOUSA'S BAND (D. Blakely, mgr.): St. John, N. B., June 4, 5, Halifax, N. S., 6, 7, Moncton, N. B., 8, Bangor, Me., 9, Portland 10, Holyoke, Mass., 11, New York city 12-14, Manhattan Beach 15-Sept. 3.
THE PASSING SHOW (Canary and Lederer, mgrs.): Cleveland O., June 3-5, Erie, Pa., 6, Buffalo, N. Y., 7, 8.
TENNESSEE WARBLERS (Puggsley Brothers, mgrs.): Trenton, N. J., June 3-15.
THE SPHINX, Boston, Mass., May 27—indefinite.
THE MIMIC WORLD (Canary and Lederer, mgrs): New York city June 6—indefinite.
WILBUR OPERA: Buffalo, N. Y., May 20—indefinite.

VARIETY AND BURLESQUE.

ALHAMBRA VAUDEVILLE: Minneapolis, Minn., June 3-8.
CASINO GIRLS: New York city May 27-June 8.
CANADIAN JUBILEE SINGERS: Toledo, O., June 3, Delta 6, Wauseon 7-9.
HARRY W. SEMON'S EXTRAVAGANZA: Pittsburg, Pa., June 3-8.
REILLY AND WOOD: Los Angeles, Cal., May 27-June 8.
WHITE CROOK (Alex. D. Gorman, mgr.): Buffalo, N. Y., June 3-8.

CIRCUSES.

BARNUM AND BAILEY'S: St. Louis, Mo., June 3-8.
JOHN ROBINSON'S: Chicago, Ill., May 13—indefinite.
HUNTING'S: Elmira, N. Y., June 7.
M. L. CLARK'S: Warren, Ark., June 5.
RINGLING BROTHERS': Lyons, N. Y., June 4, Seneca Falls 5, Herkimer 6, Troy 7.
SELLS BROTHERS': Batavia, N. Y., June 3, Hornellsville 6, Bradford, Pa., 7, Salamanca, N. Y., 8, Elmira 9, 10, Binghamton 11.
SAM DOCK'S: Quincy, Pa., June 5, Five Forks 6.
WELSH BROTHERS': Spring City, Pa., June 5, Pottstown 6, 7, Birdsboro 8.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Norwich, Conn., June 4, Woonsocket, R. I., 5, Worcester, Mass., 6, 7, Fitchburg 8, Boston 10-22.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Rockland, Me., June 7, 8, Vinal Haven, 10, 11.
BLACK AMERICA (Nate Salsbury, mgr.): South Brooklyn, N. Y., June 3—ind. finite.
KELLAR (Dudley McAdow, mgr.): Bradford, Pa., June 4, Jamestown, N. Y., 5, Hornellsville 6, Elmira 7, Binghamton 8.
NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Albany, N. Y., June 3-8.
SYLVAN A. LEE (Hypnotist; Thomas F. Adkin, mgr.): Ridgetown, Ont., June 3-8, St. Thomas 10-15.
SMITH-GORTON ENTERTAINMENT: Edwards, N. Y., June 3, 4, Fine 5, 6, De Kalb Junction 7, Pierrepont 8, Russell 10, 11, Colton 12, 13, Parishville 14, 15, Hannawa Falls 17, Morley 18, Winthrop 19, 20, Norwood 22.
THE BALDWINS: Boston, Mass., June 3-22.

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Tights (our own make and imported) in cotton 95c., (reduced from $1.10), heavy full fashioned cotton $1.75, (wear better than $2.00 worsted tight), best grade worsted $2.50, silk $2.90 and $4.00, best silk $7.50. We carry 20 shades in each quality and size in stock, and make to order in four days. Padded tights (symmetricals) $7.00.
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MISS MODESTY IN TIGHTS.

There was a performance of Faust at a local theatre a few nights ago, in which none of the performers distinguished themselves, the tenor, Payne Clarke, being in particularly bad voice. The Siebel, Maud Desmond, was attacked with stage fright, and was unable to sing. In an interview with the reporter of an evening paper, the day after, she attributed her failure to the strange sensation that came over her on finding herself on the stage in tights for the first time.

Miss Desmond, according to her statement, had never sung a part in public before, and had never worn a pair of tights in her life. In addition to her inexperience, she hails from Brooklyn, and as a resident of that lovely suburb she, of course, could not be expected to know or appreciate the ins and outs of the tight question.

When a burlesque company arrives in Brooklyn it has to come in under cover, as it were; the gaudy posters, which show myriads of lovely damsels in the pinkest of pink tights, are put up, of course, but the lower portions, from the waist line down are invariably covered with date sheets, which give the fair burlesquers the appearance of those queer women we see in the dime museums, who have heads and busts, but nothing else.

The Brooklyn authorities seem to think that the figures on the date sheets are more moral than the human figures they are intended to conceal, so in this way, would-be young women aspirants for stage honors have no opportunity to see how they themselves would look in the fascinating but flimsy fleshings. As for going to see the "show," to satisfy their curiosity, that would be entirely out of the question.

So Miss Desmond had good cause for being rattled. Put yourselves in her place, ye veterans of the front row of the perennial Amazon march, and the everlasting ballet! A timid young girl, born and brought up in dear old Brooklyn, where even legs of mutton are carefully dressed before they are put on the table, is given a scanty costume, which she dons with many misgivings and with the confidence born of a brave determination to succeed, steps from the wings into the full glare of the heartless footlights and the relentless, searching calcium.

No wonder, when she saw the hundreds of opera glasses leveled at her nether limbs, did she wish that she was back in her puffed sleeves and wide-skirted gown; no wonder she tried to hide behind herself; no wonder that she wished that the trap-door would open and swallow her; no wonder her voice failed to respond when she tried to sing; and no wonder that the band played "Annie Laurie" instead of the Siebel song, as she made her exit, while the audience wondered what could be the matter.

It is to be hoped that Miss Desmond will not be discouraged by this experience, and that when she next appears she will be entirely successful. If she wishes to be a good opera singer, however, she will have to overcome her bashfulness, and this can only be accomplished by shaking the dust of Trolleyville from her dainty feet and coming to live in New York, where she can cultivate her voice and study the tights question in all its varying phases to her heart's content.

TO FIGHT WESTERN PIRATES.

An interesting communication has reached THE MIRROR from T. Daniel Frawley, who is playing a season in San Francisco. On the opening night of his engagement Mr. Frawley announced in a speech to the audience that he would present only plays for which he had paid or for which he had secured special permission from authors and owners. In his letter to THE MIRROR Mr. Frawley says:

"If I were sustained in the East I think I could deal a severe blow to play-piracy in the West. At any rate, I am willing to try it if Eastern managers will give me the authority required.

"I am to produce the play of All the Comforts of Home here the week of May 27. On Wednesday night, the 22nd, an amateur association of this place calling itself the Western Edition gives a piratical performance of the same piece from a $5 manuscript. There is a man in Oakland who secures manuscripts of new plays and he offers them for sale three weeks after they are first produced in New York. They are toured through the interior towns here under false names by very bad companies, and consequently when an Eastern manager brings a big play and company—an expensive organization—3,000 miles across the country, he finds that his piece has been butchered by cheap pirates.

"I have suffered from these people. I am paying a liberal royalty for every piece I present that is copyrighted. In my efforts to get other material I find many good plays valueless for most of the towns here because they have been played over and over again by the pirates, often under their original titles.

"I am going to be on the ground here, covering the territory between Omaha and Los Angeles. I should like to have Messrs. Daniel and Charles Frohman, A. M. Palmer, T. H. French, and others give me authority and sustain me in stopping the thieves who invade their rights. I have already begun a war against them, and if Eastern managers will only back me up I promise to make it warm for the marauders."

PROFESSIONALS AT MT. CLEMENS.

The season at Mt. Clemens, Mich., is now fairly opened, and the theatrical representation is the largest that has ever assembled here so early in the Summer.

Among the professionals there are F. C. Mosely, of Otis Skinner's company; Robert Gaylor and Joseph Kelly, of his company; George W. Thompson and Helen Price, late of the Bowery Girl company; Sadie Hasson-Dowling, Mr. and Mrs. Charles W. Young, Mr. and Mrs. Otis Shattuck, Charles A. Mason, Thomas J. Myers, business manager of the Friends company; Charles Jackson, Minnie Bernard, Mr. and Mrs. W. C. Cameron, Ed. Redpath, DeWitt Cooke, Bergie Baylie and Maurice Levi. Mr. and Mrs. Arthur Nelson have just returned from a trip to Cuba. "Happy" Ward, of Ward and Vokes, passes his time between Detroit and Mt. Clemens.

John T. Kelly and his family are expected daily, and surprise is expressed that Mark Sullivan and Peter Randall have not reported yet.

Two companies of the Nineteenth Regiment, U. S. A., are at Mt. Clemens for rifle practice, and an enjoyable sentiment of reciprocal hospitality has sprung up between the officers and the thespians. A visit of the professional residents to the camp last Wednesday evening resulted in a pleasant social session which lasted until long after "taps" sounded.

MR. FRENCH ALL RIGHT AGAIN.

T. H. French last week suffered severely from ophthalmic congestion. On Tuesday the condition of one eye was so bad that it was feared an operation might be necessary. Happily that contingency was averted, and Mr. French was able after two or three days of quiet to resume his busy routine.

MAUDE ADAMS.

An excellent picture of Maude Adams, John Drew's pretty and popular leading woman, is published in this issue of THE MIRROR. Miss Adams blazed suddenly into metropolitan view as a member of Mr. Drew's company, some time ago, but those who may have thought that her success was quickly earned, or that she had not been thoroughly schooled on the stage, formed an erroneous idea.

Miss Adams was born in Salt Lake City, Utah, in November, 1872. Her father's name was Kiskadden, and through her mother she claims descent from the Quincy Adams stock. At the time of her birth her mother, an actress, was leading woman in the stock company of the principal theatre of Salt Lake City. When Maude was an infant of less than a year of age she was taken to the theatre by her nurse. Her mother was then appearing in a play called The Lost Child, and the little one cast for the infant part failing to appear on one occasion, little Maude was carried on. This was her debut.

Five years later Maude appeared with J. K. Emmet, with whom her mother was playing. She afterward attracted favorable notice as the child in A Celebrated Case, and when the company played in Victoria, B. C., she was the honored guest at a banquet given by the officers of H. M. S. *Triumph*.

Miss Adams was soon afterward sent to the Presbyterian School for Girls at Salt Lake City. Her love for the theatre was superior to the teachings of this sect, and at the age of sixteen she returned to the stage, appearing at the Bijou Theatre in this city in A Midnight Bell. She soon joined Charles Frohman's company, and attracted favorable attention in Men and Women. She subsequently originated the part of the crippled working girl in The Lost Paradise. She next won note as a member of Mr. Drew's company.

Miss Adams is studious, and is said to diligently pursue the modern languages and music. She is proficient with several instruments. She is also an accomplished horsewoman, and withal will stand as an admirable type of the actress of to-day.

Photo by Mauzson.

MAUDE ADAMS.

SARDOU'S WAY OF PLAY-WRITING.

A good deal has been printed about Sardou, his personality, domestic life, and working methods. One of the most interesting contributions to Sardou's literature is presented in the current number of *McClure's Magazine*, by Ange Galdemar. In that article Sardou's way of making a play is clearly described.

"The moment an idea has occurred to him he puts it down, and all the various notes, documents, particulars which have to do with this idea are joined together, forming a sort of *dossier*. When the idea is crystallized into dramatic shape Sardou writes a scenario of a few pages, giving the skeleton, as it were, of the whole play. Then he puts the work aside. All his various schemes are treated in the same way. He has at the present day from seventy to eighty *dossiers* in his drawers, out of which eight or ten plays will come. So, when he has to write a drama or comedy, he only chooses. For instance, Théodora was written fifteen years after it originated in the author's mind.

"As soon as Sardou's choice is made he reads over all the accompanying notes and documents which pertain to that play, and then he begins to write the drama or comedy, act by act, scene by scene, as they come into his mind. When he has done this preliminary work, he re-writes the piece on large white quarto paper. The play is then reduced and condensed. It is this second manuscript which is given to the copyist, to whom is intrusted the care of putting it in shape.

"All this writing is ordinarily done at Marly. Sardou is not disturbed there as he is in Paris.

HOW TO PROTECT PLAYS.

Many inquiries reach THE MIRROR from persons desirous to know best the methods of protecting plays. Judge A. J. Dittenhoefer states the laws pertaining to this subject in brief form in a prefatory note to the excellent List recently published by the American Dramatists Club. As explained by President Bronson Howard and his fellow-officers of the Club, Judge Dittenhoefer's exposition represents the latest study of the subject by an eminent lawyer as well as a long experience in that branch of practice in the United States Courts. "His knowledge of the common law in its relation to dramatic property," they truly add, "as established by a series of decisions in England and America is unequalled, probably, in the world." For the information of its readers THE MIRROR reproduces Judge Dittenhoefer's statement, which runs as follows:

"There are two remedies for the protection of a play; one under the federal copyright law, and the other at common law, known as stage or proprietary right. While the common law remedy is simple, copyright is complicated and full of details. At common law nothing is required but to keep the work in manuscript form; that is to say, it must not be printed for sale or general circulation; surely a most easy thing to do.

"To acquire a valid copyright the law must be strictly followed. The slightest deviation may invalidate the copyright. The statute requires, first the filing of a printed copy of the title-page in the office of the Librarian of Congress; second, that the work be printed within a reasonable time after the filing of the title-page; third, that two printed copies of the work be filed in the same office within ten days after publication; and lastly, that a notice of the copyright be imprinted on each book. If any of these essentials are omitted, or if an error intervene not only may the copyright be lost, but the rights at common law may also be lost, for it may be held that in making the abortive attempt to obtain a copyright there was an election to abandon the common law right. Nevertheless questions may arise under the copyright law, such as whether a typewritten is a printed copy; what a reasonable time within which publication must be had? what is a sufficient compliance with the provision that the notice of copyright be imprinted on each book?"

"Copyright can be enforced only in the Federal court, but stage-right may be enforced in the State courts, and also in the Federal courts when the parties to the action are residents of different States. It affords all the protection that copyright does, if the work be intended for representation on the stage and not for sale and circulation as a book, without involving a compliance with the statutory requirements.

"For the infringement of a copyright, its proprietor is entitled to recover from the infringer a sum not exceeding $100 for the first performance and not exceeding $50 for each subsequent performance, and the performance of the piratical play can be enjoined. The infringement of a play kept in manuscript form can likewise be enjoined and the infringer is liable for such damages as the owner actually sustains."

THE MIRROR DATE BOOK.

The Dramatic Mirror Date Book, which has been delayed a few days on account of the care which has been given to every detail of its construction, will be ready on Friday, June 7. A special feature of the book will be the ruling. This is arranged for the use of actor, manager, treasurer or agent. Every member of the profession will find use for its pages as a complete record of the season's events. The population of the cities and towns of the United States, postal rates, etc., will also be features of the book, copies of which may be obtained by sending twenty-five cents to the Date Book Department, DRAMATIC MIRROR.

MR. SALTER'S DENIAL.

Ed. R. Salter, of The Derby Mascot company, sends a statement to THE MIRROR in answer to Frederick Melville's assertions concerning the closing of that organization in Montreal.

"Our regular season closed at the American Theatre in New York on May 4. The company were informed that if they would consent to a reduction of salaries the season would be prolonged two, and possibly four weeks. Every member consented. Mr. Melville was so eager for employment that he reduced his salary to $15.

"Every member knew I was going on salary the same as the rest for the season. Every member had a contract with A. Y. Pearson in which it was plainly printed that they were to pay their own railroad fare from closing point to their different destinations. Melville demanded his fare paid. I referred him to his contract. In revenge he swore that he was a citizen of Montreal. In that manner he obtained a capias for my arrest, on Sunday, one hour before I was to leave for New York.

"He took the Sunday evening train and did not appear to prosecute me. A Frenchman whom he got to go on his bond for the costs had to pay them. I swore out a warrant against Melville for perjury, and should I ever know of his being in British territory I shall certainly prosecute.

"As to the accuracy of the above facts I can refer you to Managers Sparrow and Rohdt, of the Theatre Royal, Montreal; William Burgess, Montreal *Herald*; Donald Morrison, Montreal *Gazette*; Dr. Anderson, American Consul; George Samuels, agent of The White Squadron; Starr Pixley, manager of The White Squadron, and many others.

"I am a resident of New York, and if I am personally responsible for any money due Melville, it's quite easy for him to have me languish in jail unless I liquidate."

MR. BROMLEY'S RESIGNATION.

Theodore Bromley, who has served the Actors' Fund faithfully and efficiently as Assistant Secretary since last Summer, has tendered his resignation and will shortly withdraw in order to become associated with Julia Marlowe-Tabor's management.

Mr. Bromley's departure is contemplated with regret by the officers of the Fund. A large number of applicants for the post of Assistant-Secretary—a salaried office—have been received by the Trustees. The appointment will be left to the incoming Board.

SHAKESPEARE'S COUNTRY.

Kansas City Star.

A London newspaper gives the figures from the registry of visitors kept at Stratford-on-Avon, from which it appears that in the year last past there have been in round numbers 14,000 visitors. Of these 9,000 were credited to England and Wales, and 1,000 to the United States, the remaining 1,000 to the rest of the world. The lesson to be drawn from these statistics is, that the United States of America is Shakespeare's own country and Nation at present, and that in what at the time of his death was an almost unknown continent, just beginning to attract English settlement, his real shrine has been set up in the hearts of men.

That only 9,000 people in England and Wales should in a whole year have visited Stratford-on-Avon, the birth place and burial place of Shakespeare, argues something like ignorance or indifference. Stratford is, as we measure distances in America, but a little way from London, a short railroad ride through a pleasant country. London alone should have sent twice or thrice 9,000 men, women and youth to Stratford in the pleasant English June alone. As it was, London sent but a fraction of the 9,000 in a whole year. In the meantime 4,000 Americans crossed the wide ocean and journeyed down into Warwickshire to stand for a few moments in the chancel of Trinity Church beside the Avon, and to walk about the old town, to see the house where Shakespeare was born, and the school which he attended, and Anne Hathaway's cottage and the rest.

How exclusively American is the Shakespearean taste on this continent is shown by the circumstance that only 130 Canadians were registered as visitors in 1894-95. It may be said that since interest in Shakespeare, in the man, and for that matter in his plays, was restored in England by what is known as the "Garrick revival," this strong American sentiment in, for and by Shakespeare has existed. His plays were among the first presented by regular theatrical companies in the American colonies. The visit of Washington Irving, the American, to Stratford, and his winning description of it, did more than has ever been done by any other single person to turn men's minds toward the quiet old town beside the Avon. Shakespeare dead is best remembered in America; if he were living he would seek a field for his genius in the United States.

THE D'AVENANT BUST.

Spirit of the Times.

THE DRAMATIC MIRROR presented, last week, a supplementary lithograph of the D'Avenant bust of Shakespeare. The bust is said to have been found in a London warehouse, built on the site of D'Avenant's Theatre, Portugal Street. It was bought for three hudred guineas by the Duke of Devonshire and presented by him to the Garrick Club. Now it is in the Memorial Library at Stratford-on-Avon. It differs considerably from the other portraits of Shakespeare, the face being more grave, more dignified, more noble, and expressing more of the mature power and conscious authority of genius. It would be difficult to convince those who have not investigated the story of the authenticity of the bust; but it is certainly curious and interesting.

Boston Herald.

That is a strikingly well-executed presentment of the Davenant bust of Shakespeare sent out by THE NEW YORK DRAMATIC MIRROR as a supplement with its May 25 issue. It should win them a host of extra sales.

Buffalo Courier.

With the current DRAMATIC MIRROR comes a handsome plate of the Davenant bust of Shakespeare. The modeling of the head is excellently depicted, and it is the best copy of the bust of the poet in existence.

Philadelphia American.

THE NEW YORK DRAMATIC MIRROR presents its readers this week with an exceedingly fine artistic production of a photograph of the D'Avenant bust of Shakespeare. The picture is one worth treasuring, for the double reason that it is valuable to an art lover and for its dramatic worth, as an excellent portrait of the great poet. THE MIRROR gives an interesting account of the history of the bust in its current issue.

AT THE THEATRES.

Fifth Avenue.—For Fair Virginia.

Comedy-drama in four acts, by Russ Whytal. Produced June 3.

John Laughlin	Russ Whytal
Edward Esmond	Edward J. Morgan
Julian Esmond	Lottie Briscoe
Stephen Dunbar	Frank Doane
Frank Weslyn	Frederic Vroom
Colonel Lester	Lyster Sanford
Colonel Shattuck	William Parke
Uncle Zeb	R. W. McClannin
Sergeant McIntyre	Felix Haney
The Sentry	C. B. Thomas
Virginia Esmond	Marie Knowles Whytal
Nell Esmond	Minnie Dupree

The Fifth Avenue Theatre was crowded last evening with an audience largely professional, and bent on enjoying itself. The frequent and generous applause, though obviously prompted by friendly impulses, was in many instances well merited, for the play as well as the acting was conscientious, earnest and well thought out.

For Fair Virginia is a war play of a rather conventional type, though in detail it is novel in some respects. The plot and language are both simple, but the former is not overdrawn, nor the latter tiresome. If For Fair Virginia is not a striking play, it is honest, clean and shows much earnest work on the part of its author. Several of its scenes are refreshing and its climaxes are well led up to. The scenes are laid from 1862 to 1865.

The play presents a story of the South during the rebellion, but the war furnishes only the background. Edward and Virginia Esmond are man and wife. He is with the North in sentiment and she, an enthusiastic Southerner, repudiates him because he will not espouse her cause.

The wife repents, but it is too late; for when she would become reconciled she finds that her husband has joined the Union army, leaving her and their little boy, Julian, to the protection of Stephen Dunbar, a Southern friend.

As the second act opens the war is about to end. Esmond is still absent with the Union army. The wife is harassed by a rejected suitor, John Laughlin, a Scotchman who has espoused the Southern cause for selfish ends. Dunbar fulfils his trust, at great personal risk, and rewarded by the love of Esmond's sister Nell. In the end Laughlin is killed, Esmond returns an honored soldier and husband and wife are reunited.

Mr. Whytal himself took the thankless part of the villain, but showed himself to be an excellent actor in that line. He is sincere and strong in all he does.

E. J. Morgan as the Southern-Yankee hero, played with much nervous energy and expression. Frank Doane had a delightful Virginia accent, and was capital as the hero's friend. R. F. McClannin acted well the part of an old negro, but he doesn't know how to give the correct dialect.

Marie Knowles Whytal was a sweet Virginia—playing with dignity and grace and the proper fervor. Minnie Dupree lent her charming personality to an ingenue part and succeeded in carrying out well the dramatic work that fell to her.

Lottie Briscoe as the precocious child showed remarkable intelligence.

The waits were rather long last night, but the audience was indulgent.

The scenery by H. Logan Reid was picturesque and pretty.

Hoyt's.—Forget-Me-Not.

Sir Horace Welby	William Harcourt
Prince Malleotti	Wallace Shaw
Barrato	Albert Grau
Alice Verney	Eleanor Merron
Mrs. Foley	Jennie Weathersby
Stephanie de Mohrivart	Janet Achurch

Janet Achurch, who was to have made her American debut with Richard Mansfield's company, appeared for the first time in New York last evening at Hoyt's Theatre in the title-role of Forget-Me-Not.

Miss Achurch possesses a commanding presence, and gave evidence of excellent histrionic training. While she lacks the vivacity of Genevieve Ward, and the fascination of Rose Coghlan in the character of Stephanie de Mohrivart, she won enthusiastic applause through her effective dramatic work in the stronger scenes of the drama. She is unquestionably an actress of striking ability, and would prove an acquisition to any company requiring something more than a merely conventional leading woman.

William Harcourt acted the role of Sir Horace Welby quite effectively, and Eleanor Merron was seen to advantrge in the part of Alice Verney. The cast included Wallace Shaw as Prince Malleotti; Albert Grau as Barrato; and Jennie Weathersby as Mrs. Foley.

The performance of Forget-Me-Not was followed by In the Season, a one-act play, which owes its authorship to Langdon Elwyn Mitchell, and was originally produced at the St. James Theatre, London.

In this piece Miss Achurch appeared as Sybil Marsh, Mr. Harcourt as Lord Richard Bromleigh, and Mr. Grau as Edward Fairbourne.

Garrick.—Thrilby.

Operatic burlesque in two acts; book by Joseph W. Herbert, music by Charles Puerner. Produced June 3.

Spaghetti	Alexander Clark
Jocko	Louis Wesley
Caramels	R. F. Cotton
Butter-Scotch	Edmund D. Lyons
Little Willie	Adele Ritchie
The Zulu	Margaret McDonald
The Dodo	Grace Rutter
Mr Faggot and Du Maurier	A. G. Andrews
Thrilby	Carrie E. Perkins
Mrs. Faggot	Lillian Greene
Anita	Mlle. Fleurette
Mrs. McFadden	Florence Irwin

New Yorkers were treated to Trilby in another form last evening at the Garrick Theatre in Thrilby.

The production comes nearer a comic opera than anything else. Although there are some clever points in it and amusing hits at Du Maurier's book, it would seem that something better than Thrilby could have been evolved out of a play which offers so much material to burlesque as may be found in Trilby.

The first act takes place in the studio of the Three Privateers; and the first scene of the second act represents the lobby of the Theatre des Gadgooks and last shows the interior of the same house. In this scene Madame Sans Ra-Gene, a satirical personage by Edward E. Kidder, is introduced. This is a decidedly clever little specialty, and burlesques Sardou's play in a most amusing manner.

In Thrilby Adele Ritchie had the best opportunity to use her voice she has had in some time, and it may be said that she acquitted herself very creditably. She looked and sang delightfully in the character of Little Willie.

Carrie Perkins was a large Thrilby, but made the best of her part. Alexander Clark was very amusing as Spaghetti, and E. D. Lyons as Butter-Scotch, with a true Scotch accent, played the character admirably.

R. F. Cotton as Caramels, Louis Wesley as Jocko, Margaret McDonald as Dodo, Elorence Irwin as Mrs. Fadden and Lillian Green as Mrs. Faggot each burlesqued a DuMaurier prototype in amusing fashion.

The choruses are well arranged and as a warm-weather entertainment the offering of the Summer season at the Garrick will doubtless be well patronized.

People's.—Logan's Luck.

Play in four acts by Hal Reid. Produced June 3.

Tim Logan	Hal Reid
Frederic Armsdale	Gerard Anderson
Jem Mason	Sol. Aiken
Mose Jones	Edwin Browne
Jimmy Logan	William Robyns
Richard Markham, Deputy Weston	Emmet King
Samuel Logan	August Miller
Herbert Shaw	Charles Forrester
Tom Alexander	T. M. Levering
Mike Corrigan	E. B. Clement
Limpy Morgan, Edward Brown	Effie Pearl
Jeanette Logan	Julia Aiken
Ruth Larkins	Vivian Edsall
Samantha Logan	Mrs. William Robyns
Little Grace Logan	Mabel Taliaferro
Suke Emmett	Bertha Belle Westbrook

Logan's Luck, a play of rural life in Arkansas by Hal Reid, had its first production at the People's Theatre last Monday night before a small audience. The play deals principally with a suspicion of the murder of his father by Tom Logan. The old man was really murdered by Frederic Armsdale, the former accomplice and friend of Jeanette, an adventuress, who but a year before had become Logan's wife.

The first and second acts show Logan's house and the exterior of his blacksmith's shop in the hills of Arkansas; the third takes place in Little Rock, and the last act in Chicago. Hal Reid appeared as Tom Logan, the hero, and acquitted himself well, although he was a trifle monotonous at times.

The support was fair. Sol Aiken contributed a clever character sketch in Jem Mason, a tramp, who aids very materially in straightening things out. Mose Jones, a stage "darky," was amusing in the hands of Edwin Brown.

Tony Pastor's.—The Two Flats.

The closing week of the season at Tony Pastor's Theatre witnessed the initial performance of a three-act farce entitled, The Two Flats, by Frank Dumont. The play was greeted by a Summer audience on Monday night.

Mr. Dumont has furnished an excellent vehicle for the introduction of clever vaudeville entertainers in The Two Flats. Of the play it may be said that there is not only one plot, but a conglomeration of plots.

The idea is an old one, complications arising from the occupancy of neighboring flats by newly-wedded and jealous couples. Mr. Dumont's main object is to provoke laughter, in which he succeeded fairly well, judged by the reception of his work.

Harry Watson as Peter Rhinebeck and George Leslie as Roger Green are the two victims of circumstances and the principal figures in the fun-making. Mr. Watson's specialty is always taking and it elicited much well-deserved applause on Monday night. Mr. Leslie's grotesque dancing was also well received.

Alice Hutchings as Tottie Fresh sang several songs, winning encores, and acted fairly well. Minnie Thurgate, a graceful exponent of the terpsichorean art, danced herself into immediate favor, while her singing of several songs provoked enthusiasm.

The others who assisted in this pot-pourri of fun introduced many entertaining specialties, which were all well received.

Keith's Union Square.—Vaudeville.

The attaches of Keith's Union Square Theatre number nearly seventy, and as they have donned their Summer uniforms, they cut quite a figure at that house. The fifteen boy ushers are dressed in cadet gray, trimmed with navy blue cord and narrow gold lace, with knickerbocker gray stockings, patent leather shoes and zouave capa.

The officers, doormen, and others wear black gold-trimmed short coats, white yachting caps and white vests with brass buttons. Even the stage hands wear uniform Summer suits. Palm-leaf fans and ice-water at pleasure assist in the comfort of the audiences. A grotto has been built on the West side of the house, and it is adorned with palms, potted plants and fountains. This theatre is thus well prepared to remain open all Summer.

The performers this week include Eva Bertholdi, O'Brien and Horel, Lillie Western, Fulgora, the Dare Brothers, Daly and De Vere, the Clipper Quartette, Frank McNish, Rixford Brothers, Wardo, J. W. Hampton's dogs and boxing cats, Whitney Brothers, Watson and Dupre, Delmore and Wilson, the La Porte Sisters, and Leonard and Moran.

Proctor's.—Vaudeville.

The show at Proctor's still runs twelve hours a day, and may perhaps be called perpetual. A big list of performers this week includes Lydia Dreams, polyphonist, ventriloquist and cartoonist, assisted by Miss Maurier in a farcical and musical absurdity, Our Last Rehearsal; Omene in her Midway dances; Raymon Moore in new ballads of his own composing; Hill and Hull in grotesque foolery; Reading and Stanton in The Happy Pair; Grace Rutledge, the chappie up-to-date with a Trilby specialty between her character songs; McCabe and Emmet, acrobatic comedians; Bob and Lottie Daily in sketches; Helene Tuesart, serio-comic; Frank Oakes Rose, "Thro' London With Dickens" illustrated; Thomson and Bunelle, musical comedians; Fisher and Carrol, Irish comedy; Berol and Belmonte in mental photographic experiments and Professor Hart and Mlle. Bessie with tricks of magic and illusion.

Koster and Bial's.—Vaudeville.

This is the final week of the music hall season at Koster and Bial's, and the wonderful Craggs make their last appearances in America, in "The Elevated Risky Act." Harriet Vernon also makes her last appearance in this country, and these performers close their engagements: The three Merrilees Sisters in songs and dances, Smith and Cook in a character sketch, the Meers Brothers in their acrobatic wire act, A. O. Duncan, ventriloquist; Stelling and Revell, burlesque bar performers; the Rossow Brothers, liliputian athletes; Fred. H. Leslie and his leaping dogs; and the special series of living pictures, comprising twenty of the principal ones that have been shown at this house during the past year. On next Monday evening the roof-garden will be formally opened, when a complete change of programme, comprising several entirely new European novelties, will be made.

At Other Houses.

The next season of the Harlem Opera House is now nearly filled with leading attractions, and will open on or about Aug. 26.

The Madison Square roof-garden opened on Monday night with Fields and Lewis, Bolozy and Durand, Les Freres Crescendos, Allie Gilbert and John Page, Sam Bernard, Lizzie Raymond, James F. Hoey, Paquerette, and other performers.

The season of the Columbus Theatre closes this week with Kate Claxton and Madame Janauschek in The Two Orphans.

The American Theatre roof-garden opened successfully on Saturday night under the management of Doc. McDonough.

On Saturday night the season was closed at Daly's, the Standard, the Academy of Music, the American, and the Harlem Opera House.

Mrs. Potter and Kyrle Bellew opened a week's engagement in Charlotte Corday at the Grand Opera House on Monday night.

BROOKLYN THEATRES.

Park.—Our Flat.

At the Park on Monday evening Our Flat was presented, with Emily Bancker in the principal part. The funny complications resulting from the efforts of an impecunious family to stave off their creditors and still keep up the appearance of prosperity, kept the spectators in good humor. Edwin Arden, P. H. Riley, Charles Butler, Marian Van Cortland, Lee Jarvis, Vesta Verno all appeared to good advantage. On Tuesday evening the play will be given for the benefit of William T. Grover, the business manager, and William A. Shaw, the advertising agent of the house. Next week, the Grau Opera company in Paul Jones.

Notes.

The Bijou closed on Saturday evening with a performance of A Yenuine Yentleman.

The Grand Opera House closed on Monday evening with a testimonial benefit tendered to Manager Wallace McCutcheon, at which some of the most prominent vaudeville stars appeared. The affair was a great success.

The Columbia closed on Saturday evening with a performance of The Wife by Daniel Frohman's Lyceum Theatre company. It will reopen in September with Little Christopher.

Irwin Brothers' Big Show has been playing here during the past two weeks under canvas.

With the purpose of insuring a smooth performance to-morrow (Tuesday) evening, the Amphion was given over last night to a scenic and light rehearsal of Gismonda.

AMBROSE PARK—BLACK AMERICA.

There is more fun to be found at Ambrose Park nowadays than at any other spot in the neighborhood of New York. This is not to be wondered at, as there are 500 darkies engaged in the performance. The most popular feature of the performance is the chorus singing. It is really inspiring to hear hundreds of black people sing in unison the national airs and the characteristic songs of the South. Nate Salsbury advertises that the weekly expenses are $13,500.

SALVINI'S MEMOIRS.

Tomasso Salvini, in the latest instalment of his Memoirs, just published in Italy, speaks critically of Sarah Bernhardt and Eleanora Duse, drawing comparisons between the famous actresses. The former seems to him in certain parts to be nothing less than a "negation of art," and he avers that he told the first falsehood of his artistic career when, through courtesy, he felt constrained to say to the famous French tragedienne: "Madame, you are simply sublime!"

What the celebrated actor has to say about Duse will hardly be angels' music to her sensitive ears. He considers her, like Sarah Bernhardt, not a fixed star but a planet in the sky of the dramatic art—a planet that has arisen too quickly and that will soon sink down into everlasting night.

"Wonderfully as she is able to portray love, jealousy, hate, envy, the conflict of conscience, so deficient is she" he declares, "in portraying the higher feelings of life. Her figure is unsuited to great roles, calling for great dignity and majesty of carriage, her voice is inadequate, and her gestures bad. In such parts she is too heavily weighted, and seems crushed under the part. The plays in which she does excel constitute a very limited repertoire. Do three or four characters all of the same mould suffice to establish an artist's right to everlasting fame?"

Salvini concedes, however, that Duse is far more natural than Bernhardt. He calls the Italian actress a "theatrical thoroughbred," and the French woman a "theatrical crossbred."

With theatrical managers Salvini is in perfect sympathy. "In the old days," he says, "the relations between the manager and the actor and the manager and the public were simply idyllic. Nowadays, there is nowhere a creature more deserving of pity than the manager. He is like the ox which is slaughtered after its days of usefulness are over. The government flays his skin off with excessive taxation, the actors by their inordinate greed take whatever skin is left, the public pays little or nothing for the meat, the playwrights suck the marrow, the employes are content with the bones, and the press licks up the remains."

THE COULDOCK BENEFIT.

The benefit to C. W. Couldock at the Fifth Avenue Theatre on Friday last netted about $6,500. The theatre was crowded in every part, and there were many professionals in the audience.

Joseph Jefferson appeared as Bob Acres and Mrs. Drew as Mrs. Malaprop with all the comedy graces expected of these veterans in those parts. Nat C. Goodwin as Sir Lucius O'Trigger, W. H. Crane as Sir Anthony Absolute, Thomas Q. Seabrooke as Fag, De Wolf Hopper as David, Thomas Keene as Falkland, and Henry Miller as Captain Absolute, original renderings of those characters; and Viola Allen was a charming Lydia Languish, and Nellie McHenry a sprightly Lucy. It was a remarkable cast, and one that will take a prominent place in the record of notable performances.

Mr. Couldock, the beneficiary, came forward upon request and spoke with deep feeling of appreciation. He insisted that he had not bidden farewell to the stage.

Mr. Jefferson also spoke happily of the event, and expressed his pleasure, and that of his associates, in appearing for so worthy an object.

JACK HARKAWAY.

Manager J. B. Sparrow, of Montreal, will place on the road the coming season a scenic production entitled Jack Harkaway. The play is historical, and deals with a romantic story laid in the time of the Peninsular war. The piece will be mounted in magnificent style, with correct costumes and scenery. Mr. Sparrow will spare no expense in making Jack Harkaway one of the notable productions of the year. S. H. Cohen, at 25 West Thirtieth Street, is now booking this attraction.

CAUSERIE.

Les Burgraves, one of Victor Hugo's most powerful dramas, is going to be revived at the Comedié-Française. Since its production in 1843, Burgraves had never been done. Victor Hugo wrote it in imitation, so he says himself in the admirable preface that precedes the published version of his play, of the Greek tragedies. The play was not successful. Even Theophile Gautier's red waistcoat could not make the Parisian critics of these times take kindly to this real work of art in literature. One of the peculiar characteristics of this play is the age of the four principal characters. The heroine is eighty-four, the hero ninety-three, and the two other important men's parts, ninety-three and sixty, respectively. Mounet Sully, whom Americans did not admire, is to take the part of one of these very, very old men

Speaking of Mounet-Sully reminds me of the saying that no one is a prophet in one's own country. No one is considered to be a genius by one's own family. This is particularly the truth in the case of Mounet-Sully. His wife detests tragedy in general and tragedians in particular. She never goes to see her husband play. To a friend of hers who asked her one day why she never went to the Français, she answered: "Because I hate fossils." And when this very same friend rather indiscreetly asked her why she never went to see her husband, her answer was: "Do you think that I would care to go and hear the shouting I am forced to stand for about four hours a day by choice?" Rather unflattering to the great Mounet!

French actors are afflicted more than any others with the rather disagreeable malady known as "big head." Whenever a French actor or actress does not meet in foreign lands with the greatest of triumphs he or she at once complain of the stupidity of the foreign public and nations. They tell their "Dear Parisians," and the dear eminent Paris critics, that the best, the most appeciative, the most intelligent public is the Parisian public, and that there are no critics so learned, so scholarly, so impartial as the Paris critics. I am certain that when Madame Réjane reaches Paris she will promise the good Paris public and the eminent Paris critics that she will never leave them again. *Et pour cause!*

Paderewski is coming back to America, and Josie Hoffman is not. Hoffman managers are wise not to bring the talented lad to America the same season that the red-haired Polish pianist has selected for his rentrée. Paderewski is quite a humorist. A friend of his the last season he was here begged him to hear the playing of a young lady in whose career he was very much interested. The young lady came and played. Paderewski listened and then complimented the youg girl on her pretty face. After she had gone some one remarked that she was going over to study music with one of the great piano teachers of Europe. Some one asked Paderewski if he did not think that two or three years' study in Europe would make her a great artist. Paderewski turned about and with his most ingenuous smile queried if any of his listeners had ever seen "a goose that was sent across a pond return a swan?"

MARTINE.

THE DRAMA OF TO-MORROW.

EDWIN—And do you really love me?

ANGELINA—With all my heart and soul; and yet——

EDWIN—Yet what? Angelina, why do you look so strangely at me? There is something on your mind, something you have not the courage to tell me.

ANGELINA—Edwin, I can hide nothing from you. Even though it should wreck both our lives, you have the right to know the truth.

EDWIN—My own darling, what is in your heart?

ANGELINA—Can you bear to hear it? Don't look at me or I shall not have the courage to say what must be said. Edwin, I have never lived a disreputable life.

Edwin (*burying his face in his hands*)—Great Heaven! and I believed in you so utterly. (*Then rising with a desperate effort to control his emotion.*) Good-by.

ANGELINA (*falling on her knees and clinging to him*)—Ah, no, you shall not go. Think of it, Edwin, of the temptations to virtue that surrounded me, of the examples of simple girlhood that poisoned my youth. If I have lived a life of spotless innocence, remember, at least, that I knew no better. What else could I do? Brought up from earliest infancy by a mother of unblemished reputation?

EDWIN (*with a gesture of horror*)—Your mother, too? Angelina, our marriage is impossible.

ANGELINA—How hard you men are! Is your sex alone to have the monopoly of innocence? Must there always be one law for women and another for dramatic authors? Oh, it is cruel! cruel! But you will not leave me. Remember, I am still young; it is never too late to err. And is it because I am a woman that I am to be denied the chance of retrieving the innocence of a misspent youth by the indiscretions of a riper womanhood? Besides, are there not cases, cases known to us both, where a wife has lived down the terrible reproach of a blameless girlhood? Why, even Mr. Jones's latest heroine, and there is nothing later than that, could not absolutely prove she had gone wrong, and yet her husband took her back! But you are so proud, so relentless. You have no p'ty in your heart.

EDWIN—Believe me it is not pride. For myself I would gladly brave the censure of the world, and if in after years men should say in scorn he married her though there was nothing against her, I should still be happy, knowing I had your love. But my father, that dear old man in his quiet country vicarage. Think of it? It is too horrible!

ANGELINA (*with bowed head*)—You are right; I had forgotten your father.

EDWIN—How could I ever look into that sweet, wrinkled face and meet those reverend eyes, knowing that I was asking him to receive as a daughter one who had never even once strayed from the paths of virtue?

ANGELINA—I see it all now. Good-by.

EDWIN—Good-by.

ANGELINA (*as he is going*)—Edwin, come back.

EDWIN—Ah, don't torture me, I can bear no more!

ANGELINA—But what if I were to tell you that this confession, so humiliating to us both, was but a ruse to test the strength of your devotion?

EDWIN—Ah, don't raise a false hope within me, only to plunge me again in the abyss of despair!

ANGELINA—But this is no false hope.

EDWIN (*eagerly*)—What do you mean?

ANGELINA (*burying her head on his shoulders*)—I mean that I have been no better than I should be.

EDWIN (*embracing her*)—My own true love, nothing can part us now.

[CURTAIN.]

London Punch.

MISS CAYVAN'S RETURN.

Georgia Cayvan, who has been spending the Summer in Paris, arrived here on the *Umbria* late on Saturday night. It will be remembered that after the production of A Woman's Silence at the Lyceum Theatre last December, Miss Cayvan was forced to retire from the company on account of illness. She undertook the rehearsals of the play against her physician's advice, as she had not been well for some weeks previously. Shortly after the production she had to relinquish her part, and she went abroad for a needed rest. The change did her some good, but it was not until a month ago that she completely recovered her health. She says she is now perfectly well.

Miss Cayvan is an enthusiastic bicyclist, and attributes much of her restored health to the wheeling she has done in Paris during the last month. She delights in the sport and says that the evolution of the bicycle will be the flying machine. Speaking of her trip abroad Miss Cayvan said:

"I have had a delightful vacation. Although I did not go to the theatre much in Paris, I saw most of the new productions of interest. I saw Delia Harding, Marion Serry's version of A Woman's Silence, which was done here at the Lyceum. The foreign arrangement of the play is, I think, much more actable—more homogeneous than the Lyceum production and gives a greater opportunity for the leading part. Although the play was well acted abroad that did not save it from failure. It fared scarcely better there than in New York.

"In London Henry Irving's production of King Arthur was the finest thing I saw. The stage settings are magnificent, the ensemble being a perfect feast of color. The knighting of Mr. Irving, of course, has been a source of much delight to the profession abroad. Every one agrees, however, that there is no one more deserving of the honor than this great star.

"I was present in Birmingham at the first production of The City of Pleasure, which I think is a very good play, although it has suffered somewhat in translation. It will, I am sure, be well received here. Miss Shannon's part is a sympathetic one, and as a character she will make a success of it, as it is well suited to her. Joseph Wheelock should also do well in the part he is cast for.

"As to my future plans I am not in a position at present to state anything definite. I left Paris very suddenly and came over because I wanted to personally arrange my professional plans for next season. I shall return to Paris for the Summer, as soon as these matters are attended to and in all probability shall be back in New York ready for work in September.

"I have had many plays submitted to me, but I have decided on nothing in that direction as yet. Before I leave for abroad, however, I hope to be able to announce more definitely the details of my next season's tour."

Miss Cayvan looks better than she has in several years.

THE ANTHEM AND THE THEATRES.

Several years ago THE MIRROR proposed that the managers of theatres throughout the United States should close performances with the national air. After considerable discussion and agitation, in which we were assisted generously by leading statesmen, soldiers, and naval officers, the suggestion was adopted, and for one season at least audiences departed from theatres with the patriotic strains of "The Star Spangled Banner" ringing in their ears.

The custom found favor. It was not based upon sentiment merely; it had for its foundation the knowledge that it is in such expressions that a love of country is fostered and stimulated among the people, who in the rush and the stress of American life are able to give little thought to it. But the custom was abandoned gradually. One after another the orchestras ceased to play the anthem, until now there are not more than half-a-dozen theatres in the entire country where it is still heard.

The Philadelphia *Times* sent to a number of prominent managers the question, "Why the national anthem has been shelved?" The answers were published on Sunday last.

J. Fred. Zimmerman said that he abandoned the custom because he found that the public did not want it. He thought an audience preferred a livelier air to go out by than "The Star Spangled Banner."

Frank Howe, Jr., said that he found his patrons wearied of the national air, and found more pleasure in popular melodies of the day.

Henry C. Miner thought that the orchestra leaders probably desired to give the public frequent changes, and that was why the patriotic music was shelved.

Frank McKee supposed the custom died out because there was no special demand for it.

T. H. French said that at both the Broadway and the American the anthem is played except when operatic performances are given. So far as he knew the public had never expressed an opinion one way or the other on the subject.

Tony Pastor said he returned to "The Star Spangled Banner" at intervals.

Oscar Hammerstein said he thought the audience did not care for it, and he disapproved of it personally, anyway.

A. M. Palmer stated that performances at his theatre always closed with "The Star-Spangled Banner." Frequently people remain, he added, until the orchestra had finished and applause was often heard. "I shall continue the melody as long as I remain in management," concluded Mr. Palmer.

S. S. Sharpe, of McVicker's Theatre, Chicago, said that the audiences there were always "played out" with the anthem by the band with organ accompaniment.

A. F. Hartz, of Cleveland, also adheres to the custom.

THEY DID NOT MEET.

The annual meeting of the Lithographers and Show Printers' Association which was to have taken place at the Fifth Avenue Hotel yesterday has been indefinitely postponed.

☞ If you wish to keep your name under the eye of managers, insert a professional card in THE MIRROR.

MATTERS OF FACT.

William C. Ott, has just closed a fourteen-weeks' engagement with the Noss Jollity company as musical director. He has not signed for next season, although he has several good offers.

A high-class society play requiring small cast can be rented on royalty by female star. Address "Royalty," care this office.

The new opera house being built in Hillsboro, O., will be finished some time in November. Manager C. S. Bell is arranging the booking for next season.

A financial partner is wanted for the production of a good play by "W. F. B," 94 East Newton street, Boston.

The Couldock souvenir, containing portraits and biographical sketches of those taking part in the testimonial tendered C. W. Couldock, are offered for sale at the box-office of the Fifth Avenue Theatre at $1 each.

The Frawley Stock company, which has had a most prosperous season in the Northwest, is filling an equally successful engagement at the Columbia Theatre, San Francisco, where the capacity of the house is tested nightly.

The Music Hall, Lowell, Mass., has changed hands. W. H. Boody, the new manager, will have the house thoroughly renovated and refurnished during the Summer. The Music Hall is the only popular priced house in Lowell.

A strong emotional actress, must be young and pretty, is wanted by T. Daniel Frawley for his stock company which is playing an engagement in San Francisco.

Hallen and Hart's popular successes, Later On and The Idea, are offered for sale or on royalty to the right parties by addressing Wallace Frisbie.

Bingley Fales closed his engagement with the Alabama company at San Francisco last Saturday, returning to his home in Ionia, Mich., where he will spend part of the Summer. Mr. Fales has not signed for next season.

Florine Arnold Andrews is disengaged for character work. She owns the play Michael Stragoff, which has not been done for several seasons. It will be let on royalty to responsible parties, and should prove a money winner if properly managed. Mrs. Andrews' address is 24 Pine Street, Fall River, Mass.

Harry Green, who has been on the business staff of the Utica Conservatory of Music for the past two seasons, desires to return to the road, and solicits correspondence in regard to advance or press work for next season.

The policy of the Carncross Opera House, Philadelphia, has been radically changed. In future, in this home of minstrelsy, the knights of charcoal will commence the entertainment with an opening part, the balance of the performance being devoted to high-class vaudeville by prominent specialty artists. Frank Dumont has been engaged as acting manager by proprietor J. L. Carncross. Mr. Dumont is in town this week in search of clever people.

The card of Milton Nobles in this week's MIRROR contains matter of interest to managers, stars and directors of stock and repertoire companies. Mr. Nobles' sterling American dramas and comedies, with his excellent line of printing should be especially valuable to popular price companies next season.

Edythe Chapman, who has successfully appeared with Warde and James for three seasons, playing all the difficult leading Shakespearean roles, will consider offers for next season. The press have been lavish in their praise of her work.

Frederick Hooker, manager of the Princess Theatre, Mobile, Ala., is in the city booking attractions for next season. His headquarters are at Mrs. Packard's Exchange.

Clarence Montaine arrived in New York last week. He has not yet closed for next season. In the part of Colonel Moberly in Alabama he received most excellent notices from the press for his clever character work.

The big scenic melodrama, The Midnight Flood, which was successfully produced during March and April last year, in the South, on a trial tour, goes out next season well equipped with a great variety of lithographic printing and complete scenery will be carried for the production. The production will be under the direction of Eagan and Wilber, who are now booking time.

Marie Bates, who has been recognized during the long run of the County Fair as a worthy successor of Neil Burgess, owing to her clever impersonation of Abigail Prue, is at liberty for the coming season. Her reputation in this part of the East for years stamps her as one of our best character actresses.

Katie Rooney, a clever member of the Rooney family, and a charming little soubrette, is disengaged. She has a strong specialty which is very taking.

Robert A. Mansfeld for the past two seasons with Fitz and Webster's A Breezy Time, is disengaged for juvenile and characters with specialty for opera, comedy or vaudeville attractions.

The Lyric Theatre, Hoboken, N. J., has closed for the season. During the Summer, George Hartz, who has assumed the management, will make many needed alterations and improvements.

The Parsons and Pool company are playing the old-time manuscript version of Uncle Tom's Cabin. They give a legitimate production of this perennial favorite. Good people are wanted to play some of the leading parts, the season being booked to January, 1896.

William Redmund, who has been Alexander Salvini's leading support for several seasons, is at liberty to accept offers. Mr. Redmund is a capital actor, his work meeting with the highest commendation everywhere. His characterization of the rollicking Don Cæsar is particularly clever.

Jule S. Kusel, the clever young actor, is one of the most versatile men in the profession. He has played all roles, from low comedian to leads, appearing with equal success, besides having also acted in a managerial capacity for several seasons. Mr. Kusel is not only a capable actor, but has also a fine baritone voice, which he uses to advantage. He has not signed for next season.

In another column Giles Renolds gives notices, in which he claims to be the sole owner of A Baggage Check.

Jules Walters, who has toured the country successfully the past couple of seasons in Side Tracked, which play has also proved a pecuniary success, will present a new play next season entitled A Money Order. It is described as an up-to-date comedy-drama, and is by Seymour S. Tibbals.

The Greves Lithographing Company, of Milwaukee, Wis., which is represented in the East by H. Quintus Brooks, with offices in the Standard Theatre Building, New York, can save managers money on all kinds of printing. Samples and prices may be seen at Mr. Brooks' office.

NOTES FROM ABROAD.

D'Oyly Carte, who has been seriously ill, is slowly recovering at Nauheim, in Germany, where he is undergoing special treatment.

Arthur Bourchier, who was in Daly's company one season, has taken a lease of the Royalty Theatre, in London, from Kate Santley. He will open it in September, newly decorated and furnished. Mr. Bouchier for dramatic material has the English rights of M. le Directeur, a new play by Sardou, that is to have its original production next Autumn at the Gymnase, a drama by Israel Zangwill, and a comedy by Ralph Lumley.

J. L. Toole is not improving in health, and there is little likelihood that he will be able to play again before next season.

Sir Edward Lawson presided at the dinner of the Royal General Theatrical Fund, given recently at the Hotel Metropole in London. There were speeches by the chairman, W. L. Courtney, Beerbohm Tree, William Rignold, and Mr. Bancroft. The subscriptions obtained for the Fund on this occasion reached $6,000.

The original of Little Billee as he appears in Du Maurier's Trilby illustrations is Patrick Evans, a young English actor now playing in the provinces.

Clyde Fitch and Leo Dietrichstein's dramatization of one of Claretie's books, entitled Gossip, was announced for production in London last night by Mrs. Langtry at the Grand Theatre, Islington. The engagement will last two weeks. Mr. Fitch was expected to be present at the opening performance.

After her American tour Olga Nethersole is to play an engagement in London a year hence under the Frohmans' management.

Olga Brandon is playing La Tosca in the English provinces. The other night in the last act in the scene where the heroine of the play leaps from the battlements of a castle Miss Brandon slipped and fell a distance of seven feet. She was picked up unconscious, but was able to play the following night, her injuries being slight.

La Comédie Parisienne, one of the smaller Parisian theatres managed by Pierre Berton, has been closed, as some repairs to the adjoining theatre, the Eden, have been deemed necessary by the municipal authorities. The season at the Comédie has not been successful either artistically or pecuniarily. It is understood that Loie Fuller, or La Loie, as the French call her, has been backing Benton to some extent, but even she, the divine dancer—still to use the phraseology of her admirers—has not drawn as she did at the Folies-Bergères. She is now in London and doing quite well in the City of Fogs.

Charles Warner is soon to produce in England a new play of Charles Hannan's called A House of Lies.

Calvé has paid a heavy forfeit to the Paris Opéra in order to accept the offer of Abbey and Grau for next season in this country.

Madame Broisat has retired formally from the Comédie-Française. At her farewell recently she appeared in several of the parts with which she was identified early in her career.

Sissieretta Jones has been singing with *eclat* at the Palace Music Hall in London. She now objects to the sobriquet of "The Black Patti," which, however, she used as an advertising trademark when in this country.

The manager of an Italian traveling menagerie separated from his wife, who started an animal show on her own account. The two exhibitions met in rivalry in a certain town. The husband got out posters which read: "In consequence of my wife's arrival in town my stock of wild beasts has been increased."

Carados in the *Referee* say that Bessie Bellwood once had an encounter with a medicine man in the neighborhood of one of the West-End halls at which she was engaged. Arriving late one night she was alarmed on passing through the stage door by discovering that she had left her make-up box behind. She rushed across the road and startled a chemist's assistant by her hasty and authoritative order for some powder. "I presume you mean face powder," mildly remarked the young man behind the counter. And then Elizabeth is said to have thundered at him the crushing rejoinder, "Yes, you blooming, blithering idiot; if I had wanted it for my inside I should have said seidlitz!"

The Kendals will make a provincial tour on their return to England.

At the Hof Theatre in Munich Shakespeare's plays are acted frequently. This season Much Ado, A Winter's Tale, and A Midsummer Night's Dream have been played most successfully.

Henry Arthur Jones' secretary, George D. Day, in collaboration with Edward Jones has written a musical farce called A Near Shave, which is now running in front of Vanity Fair at the Court Theatre.

Bernhardt is playing Gismonda in London.

Sims Reeves, who has been seriously ill, is convalescing.

Now that Olga Nethersole has reappeared in London—playing Mrs. Ebbsmith in Pinero's piece—some of the newspaper men discover that she imitates Mrs. Kendal. Miss Nethersole might find a better model.

May Yohe is appearing again at the Avenue.

Comyns Carr will again take the management of the London Comedy Theatre in September. His first production will be a Pinero play; the second a work of Grundy's.

Fanny, which was such a frost in New York, is reported to be going very well at the London Strand.

SARDOU AGAIN THE PRESIDENT.

Victorien Sardou is once more the President of the Société des Auteurs et Compositeurs. He succeeds Alexandre Dumas, who had taken Sardou's place the year before the statutes of the Société prohibiting the officers to be elected consecutively. Sardou has been the President of the Société for several years. The other members of the executive committee elected are Georges Ohnet, the novelist; de Courcy, the playwright; Jean Ridequin, the poet; and André Messager, the composer. The Société is extremely rich. The receipts in royalties for the season of 1894-95 reached the sum of 1,564,900 francs—about $300,000.

CUES.

William Redmund and his wife (Mrs. Thomas Barry) are spending the week at Niagara Falls. They will return to New York on Saturday.

Paul Arthur will sail for Europe (to-morrow) Wednesday.

John Drew and Tony Denier will sail for Europe by the *St. Louis* Wednesday.

Manager Jacob Litt has an excellent line of attractions for his high-priced theatres in the Northwest for next season. He just closed contracts with Herrmann to appear at his houses next season.

Belle Travers is at her Summer home in Vienna, Va., where she will remain until August, when she will rehearse with the Spider and Fly, for which she has signed for next season.

John Whiteley is at Dundee, Ill., for the Summer. Mr. Whiteley will go with one of Jacob Litt's attractions next season.

Mabel Stephenson and Albert J. Adams, Jr., were married at 8 o'clock on Saturday evening at the home of the bride's parents, 3 East Sixty ninth Street, by the Rev. J. Wesley Brown, rector of St. Thomas' Church. The rooms were handsomely decorated. The bride was gowned in white satin trimmed with point lace, and wore handsome jewels, gifts of the groom. Page Adams, a brother of the groom, was best man, Ida Adams was maid of honor, and there were four bridesmaids. After the ceremony a reception was held. After a short wedding trip, the couple will sail for Europe, where they will spend the Summer.

Word was received yesterday that Jessie Bartlett Davis is recovering from her illness in Philadelphia.

Maude White has engaged to go with Robert Hilliard next season.

Geoffrey Stern has signed with Marie Wainwright for next season.

THE PLAY MARKET.

Women dramatists nowadays come to the fore in a very remarkable manner. One of the genuine successes of this season has been the adaptation by Martha Morton of a foreign play under the name of His Wife's Father.

Marguerite Merington, the author of Captain Lettarblair, has just finished a play for E. H. Sothern, which is underlined for production for next season. Sol Smith Russell has also commissioned Miss Merington to write him a play. This play is finished and Miss Merington sailed on Saturday for France, but she is coming back from Europe in August in order to be able to attend rehearsals of the play. They will begin in Buffalo soon after her return.

Alice E. Ives has sold a melodrama of great power and originality to Manager Rosenquest which is to be produced at the Fourteenth Street Theatre in the Fall. Miss Ives is the author of Louise, the play that Miss Craigen produced during her starring tour last season.

Mrs. C. A. Doremus is busily engaged on a comedy-drama of New York society life which promises to be the best work this clever woman has ever done.

Mrs. Aimée Hercht-Neil, who has been connected with several of the leading Cleveland papers, has written two short one-act plays that competent writers pronounce to be extremely original.

Mary L. Bisland, who was for a number of years the editor of the Woman's page of the *Illustrated American*, is the author of a one-act play that she has not named yet, but that she has sold to a Boston manager.

The masculine contingent of foreign dramatists, on the contrary, seem to have been rather unlucky in their recent productions. This is especially true of the most famed ones—those whose works American managers are ready to buy even before the plays are finished.

Henry Arthur Jones' last play, The Triumph of the Philistines, with its remarkable if rather startling sub-title, has not found favor with the St. James' audiences. Carton's new play, The Home Secretary, has met with a similar fate. In Paris Marcel Prevost's much talked of and long expected Demi-Vierges has not pleased either critics or public.

Adolph Aderer, the critic of the *Temps*—not its feuilletoniste, the rather self-important Sarcey being the latter—has written a bold and startling tragedy entitled Isora.

American dramatists have a very fair chance of having their works at least produced by New York managers this Summer and next season, as the lack of available European material has been even more marked than last season. Augustus Thomas has sold a play to J. M. Hill, Clyde Fitch one to Daniel Frohman that E. H. Sothern is going to produce, and another to Charles Frohman for his stock company.

OBITUARY.

William H. Peart, for eight years a member of the Bostonians, died at Manchester, Mass., on May 13, aged about 31. A widow, father, mother and a brother survive.

Mabel Morris, who had many friends in New York, died in Chicago on May 10 after an illness of nearly two years.

Mrs. Lola Foy, wife of Eddie Foy, the comedian, died at the Presbyterian Hospital, Chicago, after a short illness. She leaves a daughter three months old. The residence of Mrs. Foy prior to her fatal illness had been at 280 Jackson Boulevard, Chicago. The funeral was held on Thursday morning from St. Patrick's Church in that city. Solemn requiem mass was celebrated by Father Thomas Gallagher.

Mrs. W. B. Wheeler, mother of William S. Wheeler, died on May 31. Interment in the family plot at Norwich, Conn.

Mrs. Henry B. Harris died after a long illness in Boston on Saturday. She was born and educated in that city. Her maiden name was Bertha Prager. She was twenty-seven years and eight months old. She became Mr. Harris' wife a little more than eight years ago. The funeral took place Sunday from Mr. Harris' residence.

The father of Joseph Garland, manager of Primrose and West's Minstrels, recently died of hemorrhage of the lungs at Cowley, Oxford, England, in his sixty-fourth year. The deceased was a native of Sheffield, England. He served in the Royal Horse Artillery and saw a great deal of active campaigning. He was sent to the front toward the close of the Crimean war, and also took part in the exciting incidents consequent upon the Indian mutiny. Mr. Garland was the holder of a good-conduct medal, the military medal, and the Lucknow bar. In 1858 he took his discharge from the regular service, having served the full time, twenty-one years, and was appointed riding master of the Military College, Cowley, a post which he filled nearly fourteen years. He retired about three years ago.

Sidney C. France died on Saturday, May 25, at the residence of his sister, Mrs. E. W. Marsten, at 136th Street and Southern Boulevard, after a lingering illness. The funeral was held on Monday, and was attended by many members of the profession. The Rev. Mr. Harris, of St. Ann's Protestant Episcopal Church, officiated. The pall-bearers were John T. Kelly, Denman Thompson, Charles Foster, George Maddox, and M. Purcell. Mr. France died of consumption, and the funeral was in charge of the Actors' Fund. The deceased was born in Landsport, England, on Oct. 4, 1838. In 1853 he came to this country with his parents, who appeared at Barnum's Museum, the old Broadway Theatre, and Burton's Theatre. Young France first appeared at Barnum's in 1871, in the play Marked for Life, in which he was very successful. He subsequently played in Around the World and other pieces. He leaves a son sixteen years old.

THE ELKS.

The laying of the corner-stone of the new theatre building at Portsmouth, O., on May 9 was in the hands of Portsmouth Lodge, No. 154. Those who took part in the ceremony were George E. Kricker, H. St Grimer, A. T. Holcomb, Floyd L. Smith, Theodore K. Funk, Philo S. Clark, W. S. Todd, John Heer, P. H. Harsha, W. A. McFarlin, Julius Esselhorn, and John C. Milner.

At a meeting of Elks held in Buffalo recently is said to have had representatives from over 100 lodges, and M. D. Detweiler reports that telegrams of allegiance were received from many other lodges. There are 285 lodges in the order.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $150.

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The Mirror office is open and receives advertisements every Monday until 3 P. M.

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NEW YORK, - - - JUNE 8, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—Trilby, 8:15 P. M.
GRAND OPERA HOUSE.—Potter-Belleew.
HERALD SQUARE.—Hamlet II., 8:15 P. M.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P.M.
KEITH'S UNION SQUARE.—Vaudeville.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—Fanny Davenport.
COL. SINN'S PARK THEATRE.—Our Flat.
AMBROSE PARK.—Black America.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE knighting of HENRY IRVING and the adoption of the stage by the Earl of ROSSLYN, who is to make his theatrical efforts in CHARLES WYNDHAM'S company, are events that will give the English theatre new claims in high social circles in that country, although there are quite a number of pretentious lineage in Albion who can trace their origin back to maternal beginnings on the stage. After the Earl of ROSSLYN has given thirty or forty years to such service as stands to the credit of Mr. IRVING for such a period, there is no telling what he may accomplish with divers and various parts. But for the present it is safe to say that Mr. IRVING will play the knight with much more dignity and success than the Earl will simulate the player.

GREAT enthusiasm among the advocates of silver convened in the Tabernacle at Salt Lake City recently was attributed by the *Tribune* of that place to the influence of the great organ skilfully played in the edifice mentioned; and the paper named at once advanced the theory that attention to music in the meetings of any political party would at once give that party dominance despite any odds not musical. This is a plea for at least one branch of amusement, although it may also be a suggestion that party organs, so called, are now anything but melodious.

THE lively experience in Brooklyn recently of three amusement takirs who thought to fool eight hundred school children by setting before them an entertainment worth less than the small admission fee exacted, ought to serve as a lesson to some caterers of entertainment who fare better with the same hollow pretense at the hands of adults. The rising generation is exacting and knowing, and the coming manager should cultivate *bona-fides* or consult his comfort by refraining from experiment.

THERE is a Methodist precept or article of belief that classifies the theatre and everything thereof among things purely satanic. In a Cape May Methodist Church, the other day, however, a Shakespearean play was enacted by young persons presumed to belong to tha. denomination. The world moves, the Rev. Mr. JASPER'S fallacy in attributing terrestrial motior to the sun to the contrary notwithstanding.

DOES HE SEE THE LIGHT?

THE ROYAL ACADEMY in London, which first relaxed its exclusiveness and favored the theatre by honoring HENRY IRVING, recently called in A. W. PINERO to participate among its speakers; and hereafter, following Mr. IRVING'S plea for acting as an art, we may expect that other players and playmakers of note will assemble by invitation with the goodly company of this Academy.

Mr. Pinero's address before the Royal Academy is notable for one thing. He, as author of perhaps the most daring of the so-called problem plays in English, would seem to have himself recognized the limitations of this type of play, and he voices a word of caution to "the younger generation of dramatists."

While PINERO holds that what he calls "a thoughtful, serious drama"—of which, of course, The Second Mrs. Tanqueray is a striking representative—"is the natural outcome of our own immediate environment, of the life that closely surrounds us," still he admits that "it would be easy by a heedless employment of the latitude allowed us to destroy its usefulness, indeed, to bring about a reaction which would deprive us of our newly-granted liberty altogether." And he adds: "Upon this point the young, the coming dramatist, would do well to ponder; he would do well to realize fully that freedom in art must be guarded by the eternal unwritten laws of good taste, morality and beauty."

Perhaps Mr. PINERO sees in his own environment evidence of rebellion against the problem play, no matter how closely its author may adhere, theatrically, to "good taste, morality and beauty." He may be assured—as he will learn in good time in the regular course of business—that a reaction against this class of plays has already set in on this side of the Atlantic, where they are naturally exotic.

AN ENCOURAGING SIGN.

Some time ago THE MIRROR rebuked a manager of comic opera who boldly proclaimed that he was in the business for the purpose of making money, if he could, out of those features of amusement that satisfied an illegitimate curiosity. This manager's proclamation of his policy followed a criticism in this paper of his public bid for the services of a then notorious woman who, as she was unable to attach herself to the stage, has since dropped from view.

It now appears that the manager in question has closed this season with a sensational meeting with a sheriff who had attached his property on a claim made by one of the young women of his company for arrears of salary. Thus upon the face of this event, it would seem that the pruriently-minded are neither so numerous nor so profitable as patrons as this manager professed to believe.

This has not been a very good season for theatrical companies generally. But it has been a better season for attractions of an honest and legitimate kind than it has for the sort, deliberately organized to cater to vagrant fancies. And every theatrical season of the past has favored the honest and legitimate as against the dishonest and unclean, just as every future season will see them favored.

Managers of a certain class ought by this time to realize that the great majority of the public that supports the theatre are honest, clean-minded persons, and that the sinister-minded, comparatively few in number, can promise nothing but disaster if they are to be consulted as to what shall be placed upon the stage.

A CHAIR OF DRAMA.

IT is said that the authorities of Harvard University are considering the advisability of a chair of drama in that institution. If this professorship should be added at Harvard, the theatre would in it receive a new and proud recognition.

Harvard has already shown a most liberal and modern spirit by inviting and listening to the addresses of distinguished actors, HENRY IRVING, JOSEPH JEFFERSON, and BEERBOHM TREE, upon their art; and the discussion by the college authorities of this proposed addition to the University indicates the new respect for the theatre that these actors have enforced.

There are, no doubt, many students in the universities who have one or another ambition that tends towards the theatre. Some of them may wish to be actors, and others may aspire to be dramatists. And although experts differ as to the value of a university training in either field, there can be little doubt that a man with natural ability in either direction would be greatly improved by the special assistance that a professor of the drama could give him.

FOOTLIGHT FUN.

ONE PROFESSIONAL THING.

TAGLEIGH—"How were those private theatricals you went to the other night?"

WAGLEIGH—"Decidedly amateurish. There was only one professional thing about the whole performance."

TAGLEIGH—"What was that?"

WAGLEIGH—"They had a slim house."—*Puck.*

PERSONALS.

ROBINSON.—Anna Robinson has for the past two seasons played Ruth in Hoyt's A Temperance Town. Miss Robinson's success in this part has been pronounced. She succeeded Caroline Miskel in the role, and the press everywhere has praised her work as an actress as well as her beauty and personal charm. It is not generally known that Miss Robinson has an excellent soprano voice. She is constantly studying with the intention of ultimately appearing on the lyric stage. Miss Robinson is in demand as an actress, and she has received several offers for next season. She had in fact signed with Charles Frohman, but that manager very considerately released her in order that she might remain another season with Hoyt and McKee. Next season Miss Robinson will appear as the Widow in A Trip to Chinatown, and she may be confidently expected to newly distinguish herself in that part.

YAW.—Ellen Beach Yaw will sail for Europe on Saturday. Miss Yaw will be at the Waldorf Hotel on Friday.

SHOTWELL.—Marie D. Shotwell will sail for England to-morrow (Wednesday) on the *Teutonic*. Miss Shotwell will go direct to London, and thence to Paris. She will return early in September to resume her season's work.

BANKS.—Maud Banks has gone to her country place on the Massachusetts coast for the Summer.

PITOU.—Augustus Pitou will spend the Summer at the fishing resorts on Long Island.

HOWARD.—Bronson Howard will spend the Summer at Sea Gate, a new settlement at Norton's Point, Coney Island.

LOW.—Edwin H. Low, the popular steamship agent, has built a beautiful cottage at Sea Gate, Coney Island, where he will spend the Summer.

HALE.—Walter Stearns Hale, of the Lyceum stock company, left New York yesterday for his home in St. Paul, where he will spend a four weeks' vacation, joining the company on its engagement in that city and playing with it on the Western tour. Mr. Hale has been re-engaged by Daniel Frohman for the stock company next season.

CAMERON.—Rhoda Cameron has been seriously indisposed for several weeks. Her place in the Lyceum Stock company has been taken by Annie Irish.

SOTHERN.—E. H. Sothern sailed for Europe on the *Campania* last Saturday. He will be absent only four weeks.

PERLEY.—Frank L. Perley, who will direct the business of Madame Modjeska and manage the Bostonians next season, is one of the brightest, most reliable and best equipped men in the business branch of amusements. He has all the exact knowledge of theatrical requirement that long service with big enterprises brings, and supplements this value with a courtesy that makes friends for him in every association in which he is cast. Both Modjeska and the Bostonians are fortunate in being able to command his services.

SCHOEFFEL.—Agnes Booth Schoeffel arrived on the *Paris* from a trip abroad on May 25. Mrs. Schoeffel will spend the Summer at her country home in Manchester-by-the-Sea, and in the Fall will appear in the leading character of The Sporting Duchess, a performance of which she witnessed in London.

ALBEE.—E. F. Albee, general manager of B. F. Keith's amusement enterprises, on Thursday sailed for Europe, on the *Paris*, in company with A. Paul Keith, who manages his father's Boston Theatre. They will be gone over three months, and will visit many countries. Sightseeing will be the main object of their journey, but they will keep eyes out for vaudeville attractions for the Keith circuit.

THOMPSON.—David J. Thompson, who has been the business manager of the Grand Opera House for several seasons, has made arrangements to direct the tours of Agnes Herndon for a term of three years. He sailed for Europe last Saturday in the interest of his new venture, and will return about Aug. 15.

PAUL.—Howard Paul will sail for England to-morrow on the *Berlin*. He expects to return in August, when he will visit the Adirondacks.

THORPE.—Courtenay Thorpe sailed for England on the *Paris* last Wednesday.

AIKEN.—Frank E. Aiken has been engaged to play York Bristol in Pudd'nhead Wilson next season.

HART.—Manager Perley has engaged W. S. Hart as leading man for Madame Modjeska, who will open her next season in New York in September. Mr. Hart will play Macbeth, Benedick, the Duke in Measure for Measure, and other strong roles. For the past three seasons he has supported Rhéa.

KIMBALL.—Mrs. Jennie Kimball and Corinne arrived at the Hotel Marlborough yesterday. They are to sail for Europe to-morrow (Wednesday) on the new American liner *St. Louis*. While abroad their address will be Low's Exchange in London.

PENFIELD.—Mary Penfield has a very interesting article in the *Peterson Magazine* for June on "Early Women Play-Makers." The first woman dramatist in England was Aphra Behn, whose earliest effort, entitled A Forced Marriage, was produced in London in 1671, with Betterton in the cast. Portraits of Mrs. Centlivre, Mrs. Cockburn, Mrs. Cowley, Mrs. Inchbald, and Miss Mitford accompany the contribution. In the September number of the same magazine Miss Penfield will have an article on "Women Play-Makers of To-Day."

PAGET.—Ffolliott Paget will sail for England on Saturday by the Atlantic Transport steamship *Mohawk*. Miss Paget has received several offers for next season but she will probably not settle definitely until she arrives in London.

SARGENT.—Franklin Sargent will sail for Europe early this month. He will visit London, Paris, Munich, Bayreuth, and Brussels, arriving in Paris in time for the Centennial of the National Conservatoire. Next season Mr. Sargent contemplates introducing several new features at the American Academy of the Dramatic Arts.

SHINE.—Giles Shine and his wife (Lavinia Shannon) were entertained at dinner last Wednesday at the Brooklyn Navy Yard by Captain Randolph Dickens and his sister, Mrs. Wright. Others present were Miss Wright, Captain Mercer, Paymaster Drury, Miss Braxton and Elise Deshon.

HAWORTH.—Joseph Haworth is at the Sturtevant House. He is delighted with the success of his first appearance in Hamlet during his late tour. Mr. Haworth found both Hamlet and Richelieu profitable bills. Money was lost, however, upon the new play Rinaldo which he produced.

HARRIGAN.—Edward Harrigan will sail on the *Umbria* on Saturday for a two-months trip in Europe. Most of this time will be spent in Ireland and England, where Mr. Harrigan will get local colors for two new plays he has in mind.

DAVIS.—Jessie Bartlett Davis will be the melodramatic heroine—a jealous Mexican girl—in a new pera called In Mexico, written by Oscar Weil for the Bostonians. This heroine, it is said, not only kills her lover but also takes the lives of several before she finally kills herself.

LETTERS TO THE EDITOR.

L. DE GIVE'S "PROTESTATION."

ATLANTA, GA., May 25, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR'S issue of May 18 I am pointed out to the profession as an accomplice of a piratical repertoire company because that company presented at the Opera House (one of my two theatres in Atlanta) without authority, some plays, and among these Jack's Sweetheart, which it seems is an alias for Caprice.

That article indulges also in commentaries of the most inimical and malicious kind, mixing in the affair without any reason or justification my differences in Atlanta's local theatrical interests. I do protest against that article; I protest against the spirit which pervades it; I protest against the meddling of your paper in my private affairs. No act of mine justifies you in this interference. I request you to ignore me completely in that connection and not mention my name in connection with it. You have the right to advertise and puff others as much and as hyperbolically as you please; my position does not need it. All it needs is absolute liberty left to attractions to chose, without bulldozing in the interest of others or cajoling them in my favor.

Your article says: "Manager L. de Give says that he does not fear the result of the powerful opposition of Mr. Greenwall's beautiful new Lyceum Theatre in that city." I never said that to you, and I never asked your paper to speak for me. But now that you have found proper to meddle with my affairs, to attack me who has done you no wrong, I do challenge you to come to Atlanta to decide, as a judge, what theatre in this city is the most preferable for an attraction to play at; which one is the best in point of beauty, in appointments and in location. I could certainly not choose a judge more prejudiced than you, as you have already expressed yourself without taking the trouble to investigate the case; and yet, I do not fear your verdict. If you decide against me, I will pay your expenses. In either case, I want you to publish your verdict.

In the matter of the Baldwin-Rogers company, we had no contract with them and did not play them this time. Their contract was with the Artillery company, who did engage the theatre. If during this engagement or in January, they did pirate any plays, under changed names or otherwise, I did not know it beforehand and therefore could not prevent it. I did not even know it after the occurrence because I did not witness any of the performances. These troupes give usually antiquated plays which have ceased to draw at regular prices, and do not interest regular theatregoers. Not knowing that these people were pirates I could not be an accomplice of a thief, but I go farther: I defy you to find a single man who ever had any dealings with me the twenty-six years that I have owned theatres who would believe that I would willingly harbor thieves.

In connection with your article I must note two significant facts. One is that marked copies of THE MIRROR have been mailed from New York to different parties. The other is that the Baldwin-Rogers co. presented the same repertoire over the South during the whole season. They have never been taken to task that I know, and even now, at the end of the season, the attack is not made upon them, but upon me. Not satisfied with that, the article says: "This Baldwin-Rogers engagement scarcely agrees with his publicly-expressed intention to give to the theatregoers of Atlanta the best of theatrical attractions."

How can you affirm that? I have never publicly expressed or published such a thing to this day, nor during the three years of opposition of the Edgewood Theatre, now under the name of New Lyceum. I have never put a single line of advertisement, expressing such a thing, in a local or dramatic paper. I never needed it, I do not need it now. This is invented to make those that are unacquainted with Atlanta's present situation believe that such attractions are booked at my Grand. Such an insinuation is as false as it is absurd and malicious. No low-priced repertoire company is booked at the Grand, and they are only booked at the other theatre to fill time at the end of booking seasons.

I hope, sir, that you will insert in full this protestation in your next issue. Yours,

L. DE GIVE.

THE THEATRICAL ATLAS IDEA.

NORTH BRANCH, N. J., May 30, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your last issue Eugene Robinson makes the assertion that I got the idea for my "Theatrical Atlas," which I have protected by copyright, from a knowledge of one he claims to have in preparation. This is false. He also claims that he told of his invention to some five hundred managers and agents.

Now the facts are these: I can prove how, when, and where the idea of my theatrical atlas occurred to me. I can prove that I spoke of it to over one hundred managers and agents from the Pacific coast to the Atlantic, and never heard of Mr. Robinson's contemplated maps until two weeks ago, when, in speaking of my atlas to Will. McConnell, he mentioned Mr. Robinson's proposed work, and I treated the matter as one of Mr. McConnell's well-known persiflages, otherwise I would at that time have seen Mr. Robinson personally to have ascertained whether our copyrights clashed or not.

Since the announcement describing my "theatrical atlas" in your paper, I have learned that the same idea has suggested itself to many other managers at all times. S. Goodfriend tells me he proposed publishing one with Julius Kahn over two years ago and A. P. Dunlop, to whom I mentioned the idea, received it with this remark: "Yes, I have always thought an idea of that kind would prove good." Perhaps Mr. Robinson will charge gentlemen of such calibre with attempting to purloin his ideas, and seeking to rob him of the profits of his inventive powers.

Even when I applied for a copyright on my theatrical atlas I fully realized that the idea was neither great nor far-reaching. I did not expect the invention to make me famous or cause my name to echo through the ages or place it beside the list of noted men of ingenuity. I copyrighted it simply for business principles as I had done before with many of my stories and publications. I realized then, as I do now, that in the *execution* and not in the idea, the virtue of the thing lay.

If Mr. Robinson has any rights, he is perfectly justified in seeking to protect them to the fullest extent of the law, but he oversteps his rights in accusing another of purloining his ideas. I have not the slightest idea what his plans are, but as I am traveling through the Summer resorts in the interest of one of New York's leading dailies, I am prevented from giving personal attention to the matter, but telegraphed my lawyers immediately upon seeing your last issue to take up the matter.

Sincerely yours, SAMUEL FREEDMAN.

GALBA THE GLADIATOR.

THE PLAYGOERS' CLUB,
LONDON, May 20, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I have read Mr. Purdy's self-justification in your issue of 11th inst., and have only to say that I had three times appealed to Mr. Warde to bear out Mr. Purdy's statement, which Mr. Purdy himself had failed to justify.

It seems possible that Mr. Warde's silence may be accounted for by a sense on his part that he had not acted courteously to me in allowing my work to be tampered with without referring to me, and in coupling with my name that of a novice without my knowledge or consent.

When in America recently I wrote, as I say, three times, at least, to Mr. Warde on this subject—the first time sending him for purchase or return, a one-act play of mine successfully produced and revived in London, called The Fiat of the Gods, which he duly received, for I hold his receipt for the registered packet, but he never replied to me, and still retains my play, without remuneration or acknowledgment.

I cannot now dispute Mr. Purdy's position; but I ask Mr. Warde to pay for or to return to me The Fiat of the Gods. Yours obediently, LEONARD OUTRAM.

THE USHER.

Again you get a 24-page MIRROR this week That is not such an infrequent incident, to be sure, since from the beginning of the season now closing the paper has been enlarged nearly every other week, but it is worthy of note at this time of year, when the natural shrinkage of out-of-town correspondence usually places sufficient room at disposal to compress all the news and advertisements within the normal 20-page limit.

But the profession, both managers and actors, are just now in a state of more than ordinary activity with regard to next season's plans, and consequently THE MIRROR must needs expand its generous proportions to accommodate all the reading matter and all the business announcements pressing upon its columns.

A glance through the pages devoted to professional cards discloses what an unprecedented popularity THE MIRROR enjoys as the actors' advertising medium. Hundreds of players are represented there and managers, more than ever before, consult this directory of those available for engagements. Companies of any kind desired can be made up in short order by its aid.

All of the new and most of the established attractions also are found in THE MIRROR'S business columns from week to week, while a noticeable increase in the showing of non-professional advertisements demonstrates that general advertisers appreciate both the quantity and the quality of its circulation.

Unlike most journals THE MIRROR is read from beginning to end, advertisements included, for these last are as interesting as reading matter to every department of the profession, vitally concerning as they do the commercial interests of the dramatic guild.

✣

A fortnight ago news came from abroad that Eleonora Duse had been compelled to cancel her London engagement owing to illness, and that she had gone to Italy to submit to a surgical operation.

A cablegram in Sunday's papers asserts that the celebrated actress is not expected to live. The report may be exaggerated or unreliable; nevertheless, those that know Duse's state of health may readily give it credence.

It was owing to her condition that Duse failed to complete arrangements with Mr. Miner for a tour in this country next season.

It is to be hoped fervently by all who appreciate the Italian's rare gifts that death will not now, in the zenith of her powers, cut short her brilliant career. Even should she recover I think it is not likely that she will venture an American tour this year.

✣

It is not often that play pirates obtain a foothold in even the cheap-price theatres of the principal cities, for city managers as a rule are responsible men and responsible men cherish a wholesome antipathy to having dealings with law-breakers.

It is for two specific reasons that city managers of intelligence—not to speak of character—refrain from playing pirates in any circumstances.

The first reason is that they know there are many traveling managers who would refuse to book in houses where pirates are harbored. The second reason is that in permitting a piratical representation the theatre manager becomes equally liable with the pirate company for damages in a civil action.

These reasons are usually sufficient to deter managers in cities from becoming the accomplices of play-thieves, although in rare instances one learns of cases in which neither considerations of honesty nor of prudence prevent such acts.

It is customary for the culprit, when such an exception arises and he is called to book for his course, to seek to excuse it on the plea of ignorance of the character of the offending company, and of the nature of the plays presented.

That excuse does not excuse, for in these days of THE MIRROR'S black flag pointers and the American Dramatists Club List no manager who attends to his business, and who possesses the slightest degree of intelligence, can fail to keep himself correctly informed as to the standing of every company on the road.

Another circumstance usually urged by a theatre manager caught red-handed in aiding and abetting play piracy is that he does not play the pirates on sharing terms, but rents his house to them, wherefore he claims that he is neither morally nor legally responsible for their unlawful acts while occupying his stage.

That is a distinction without a difference. If he is proceeded against by the author or play-owner he has injured he will discover speedily that the nature of the terms through which he draws his profit will not release him from legal responsibility. No such specious effort to beat the devil around the stump is efficacious in court proceedings.

The day will come, no doubt, when a pirate or a theatre-manager harboring a pirate will be liable to imprisonment, for it is only a question of time when play piracy will be declared a misdemeanor by Congress. Meanwhile, the penalties within reach although inadequate, should be enforced whenever and wherever it is possible.

✣

Bernhardt seems to have the tendency to squander money as soon as she gets it. The fruits of her last journey in foreign lands—ours included — were considerable, and she returned to France a comparatively wealthy woman.

Then she adventured upon the uncertain seas of Paris management, struck failure after failure, and now her money is gone.

Bernhardt has always relied upon her ability to go forth and find all the money she needed after the several pecuniary prostrations of which this last is but an example. But a time will come when she will find the gold will no longer appear in obedience to her wand.

Sarah is past fifty; her art is degenerating; suddenly she will find that the public will have no more of her—and then?

There has always been a good deal of sham about this actress. She has managed to make up for her dramatic deficiencies by pursuing erratic devices to stimulate constantly the public curiosity and interest, and therein she has been successful beyond the dreams of any other modern fakir in the stage world. But there is an end to all things, and Bernhardt will find before long, no doubt, that enduring fame is not built upon a foundation of coffins, tiger-cats and debts.

✣

It is amusing to read in a Paris journal that Madame Réjane in Madame Sans Gêne has attracted the same crowds in New York that went to see her in London and that she has become so enamored of the *pays de dollars* that she meditates settling for the rest of her life on the banks of the Hudson! Which induces the belief that the enterprising Yankee press agent has learned French and opened a kindergarten in Paris.

✣

The amendment to the organic law of the Actors' Fund, passed during the last session of the legislature, goes into effect at the annual meeting to-day. The effect of this law is to repeal the previous amendment which removed from the members of the Association the right to elect officers and gave that privilege to the Board of Trustees.

Under the new provision five officers—president, two vice-presidents, secretary and treasurer—are elected annually for a term of one year. The officers are also trustees. The sixteen trustees, constituting the rest of the Board, are divided into two classes of eight each, and are elected for two years and one year respectively.

The restoration of the annual election of their officers was demanded by the members of the Association and its effect will doubtless be to enhance interest hereafter in the annual meetings.

✣

There is little reward for our managers who go abroad this Summer in quest of plays.

To begin with it is not necessary to be on the spot in order to purchase American rights of foreign works. The principal dramatists over there have agents here to negotiate for them. But the disappointment of the managers in question grows out of the hard, unyielding fact that neither in London nor Paris is there at the present time much worth investing in.

The barren condition of the London and Paris markets, coupled with the complete failure that overtook the majority of English productions in this city last season compels these managers to go slow.

Meanwhile, Daniel Frohman is beginning to speak of American plays in prospective, and other leading managers are turning their eyes upon the modest native playwrights.

✣

Trilby has played to phenomenal receipts thus far at the Garden Theatre. The smallest week's business since its run began has been $9,400. Eight performances a week are given, and although there is no advance in prices the extra matinee on Wednesday enables the gross to reach imposing figures.

The sizzling weather of the past five days, strange as it may appear, has not affected the size of the audiences. At the Decoration Day matinee there was $1,100 in the house.

The company that is playing Trilby in Boston is doing well, but its business has not equalled that of the original company, which goes to show that it suffers by comparison with the acting of Mr. Palmer's fine cast, although the performance is said to be excellent.

In the small towns Trilby has been something of a disappointment. Du Maurier's book evidently has been read very little outside of the large communities, and good as the play is *per se* its triumph here has been due unquestionably to the craze bred by the novel.

MODJESKA'S APPEAL TO AN EMPRESS.

After the summary refusal of the Russian Government to allow Madame Modjeska to fulfil her professional engagements in St. Petersburg and Russian Poland, the actress decided to appeal for justice to the Empress. Accordingly the following petition was addressed to her:

Most Gracious Lady:

Most humbly I present my request at your Majesty's feet, and beg that you may hear me.

I am a naturalized American of Polish origin and an actress. Last Fall I came to my country and closed a contract with the Imperial Theatre of Warsaw concerning an engagement. Suddenly, for reasons unknown, the contract was repudiated by the former Governor-General of Warsaw.

Lately, I was to appear at one of the theatres in Petersburg. The due permission was granted, everything ready, many preparatory costs incurred and I was on the point of departure, when at the last moment a telegram arrived informing me that the performances were prohibited by higher authority.

Anxious to discover the reason of this severe injunction I came to Warsaw. There I was notified by the police to leave the town.

I am entirely unaware why I am thus severely punished, prevented from earning my bread, and exposed to material losses. To all my inquiries I could not obtain any satisfactory answer.

Driven to despair, I took this bold step of presenting my request to your Majesty, and most humbly implore that you, most gracious lady, may grant me your protection and not allow the doors of my native country to be for ever closed to me.

With most respectful apology for my intrusion I remain your Majesty's most devoted and humble servant,

HELENA MODJESKA CHTAPOWSKIE.

This petition was forwarded to the Empress. No answer to it had been received up to a fortnight ago when Modjeska was last heard from. It is highly probable that it never reached its destination, for the system of Russian interference and interception would naturally find application in this case.

KATIE EMMETT'S NEW PRODUCTION.

Katie Emmett is making elaborate peparations for her tour next season in a new melodrama called An American Boy. The scenery is now being painted by D. Frank Dodge of the Fifth Avenue Theatre.

Miss Emmett will exhibit her horsewomanship in this piece, and four thoroughbreds will be carried. Her season will open at the Bowdoin Square Theatre in Boston.

Manager Hubert Sackett has booked the whole of Miss Emmett's tour, which will embrace New York, Chicago, St. Louis, Brooklyn, Pittsburg, Philadelphia, St. Paul, Minneapolis and all the large cities.

LANSING ROWAN INJURED.

Lansing Rowan, of the Kemper Stock company, while playing in A Fast Family at Kansas City, last Thursday night, tripped as she stepped behind the scenes. In falling, Miss Rowan dislodged a gas tank weighing over one hundred pounds, and it fell upon her arm, severely injuring that member. Miss Rowan, although in intense pain, went on and finished her part.

REFLECTIONS.

The first starring season of Ada Rehan under the management of Augustin Daly has been marked by all the success that could have been predicted for it from the point of view of this distinguished actress's work in New York and London in Daly's company. In fact, Miss Rehan for several seasons has really been a star, so notable has been her work, so dominant her personality, and so pronounced the favor with which her personations have been received by the leading critics. Miss Rehan will soon sail with the Daly organization for London, where she will enter upon a season at Daly's Theatre, in that city.

Clarence Fleming, manager for John Hare, has taken desk-room at the American Theatrical Exchange, where the hum of business is heard at all hours during the working day.

William F. Connor, James O'Neill's manager, sailed last Wednesday on the *Paris* for England Private business takes him abroad. He will return to New York the last week in July.

Augustus Thomas is to give an address this month before the Improvement Association that meets once a week in the Gymnasium Building at New Rochelle.

The next tour of The Bostonians will include a trip to the Pacific coast. The route for the season has been arranged and contracted by Kirke La Shelle, who retires from the management of The Bostonians to go into management in partnership with Arthur F. Clarke. They will star Frank Daniels in The Wizard of the Nile, written by Harry B. Smith and composed by Victor Herbert.

Edward Emery has organized a Summer company to play at the Queen's Theatre in Montreal. Among the sixteen actors engaged are Will Hanbury, Charles Drake, Samuel Cooper, H. G. Hockey, Charles Grapewin, Garrison Ball, Nita Sykes, and Snow Hauk. The season will open on June 16 with The Magistrate.

More engagements for Darkest Russia: Paul Gilmore to play Alexis, O. H. Barr to play General Cobb, and Katherine Rowland to play Ilda Barosky. Sidney R. Ellis has also engaged for Bonnie Scotland, Frank Lander, Violet Black, and John R. Cumpston.

Edgar Selden is in Chicago for a few days on his way to New York from the Pacific coast. Mr. Selden writes that his first tour of California, which closed at Los Angeles on May 18, has been very successful.

Clint G. Ford will put two companies on the road to play An American Hero next season. F. H. Matthews, formerly advance representative for The Police Patrol, will manage the Northern company. The mounting of the production is in the hands of John H. Young.

Philadelphia has a neatly-printed and brightly written new paper called *Footlights*. Its projectors herald it as uniquely worthy of attention because "it is not in any sense a professional sheet, but a clean paper devoted to the theatregoer." THE MIRROR wishes its amateur young friend all deserved success, but will add that the use of the word "clean" in the above phrase is impertinent. The most successful professional paper in this country has won its place at the head of such publications because it has steadily been clean. If the projectors of the *Footlights* will regularly follow THE MIRROR'S habit it ought to succeed, after changing its pictorial heading, which is by no means in line with its young pretension.

T. D. Frawley is negotiating with Augustus Thomas for New Blood, for use by the former's San Francisco stock company.

There are few men on the stage who attempt eccentric lines of comedy who are more popular with the profession or with the public than William Hoey, known colloquially as "Old Hoss." During his long partnership with Charles E. Evans, now manager of the Herald Square Theatre, in Hoyt's A Parlor Match, Mr. Hoey became a favorite from one end of the country to the other. His picture of the self confident tramp was an original model upon which imitators have since experimented almost without end. In his later play, The Flams, Mr. Hoey was not so happy, perhaps, because he lacked necessary opportunity. But he may be depended upon to give to any piece in which he is a figure something of his own individuality that will make for success.

Little Anna Laughlin closed a three weeks' season in Little Lord Fauntleroy at the Bowdoin Square Theatre, Boston, on Saturday.

The sole interest in Sanders and Hockey's stock company is now vested in J. H. Sanders, his partnership with Mr. Hockey having been dissolved.

Helen Ruskin, the star of the Sanders stock company, last Tuesday night left Binghamton, where she was playing, for New York, on business. On Wednesday Miss Ruskin reached Hoboken five minutes after the train that would take her to Binghamton in time for her evening performance had gone. She at once ordered a special train, and a parlor car and engine were put at her disposal. A despatch was in the meantime sent to the conductor of the regular train instructing him to wait at New Hampton Junction, sixty miles out, for the special. Miss Ruskin's train traveled with great speed and overtook the regular train at the point named, and she arrived in Binghamton in time for the performance. The special service cost her $100.

Carlotte Gilman has signed to go to Scranton, Pa., to play prima donna parts and to sing in concert with the Old Guard Band.

Managers Sinn, of the Park Theatre, Brooklyn, who are to manage the new Montauk Theatre in that city, have made contracts with Seymour D. Parker, scenic artist, and Arthur Peck which will insure a fine equipment for the stage of their new house.

Charles Metcalf, who has been press agent for the Hollis Street and Columbia Theatres, Boston, has resigned to take a place in the Widow Jones company.

George N. Sully, press agent of the Academy of Music, Buffalo, will take a benefit on June 11.

Lilly Lyons, a member of the Wilbur Comic Opera company, attached the property of that organization in Buffalo, last week, to secure arrears of salary.

Loie Arnold has been confined to her home in this city by illness during the past fortnight.

Aileen Bertelle, who was a member of Morrison's Faust company the past season, is very ill. She was removed on Saturday from her home to St. Elizabeth's Hospital, West Thirty-first Street.

John L. Gilson, THE MIRROR'S correspondent at Erie, Pa., has been appointed manager of the New Park Theatre in that city. Mr. Gilson has been connected with THE MIRROR for the past five years and has proved a most valuable correspondent.

Jessie Bartlett Davis was reported seriously ill with a cold in Philadelphia last week.

The Boston *Herald* says: "The old saw about leading a horse to water might be applied to Mme. Réjane's Boston engagement, for, though she has been brought thither, it is the public who refuses to do the drinking." The *Herald* draws from this the remarkably frank conclusion that "absolutely refined art is of no sort of consequence in Boston."

Nelson Wheatcroft will sail for Europe on Saturday.

A lion in Sand's circus at Blanchester, O., developed hydrophobia on Saturday, and was killed. He was valued at $8,000.

The Garrick Club gave its first annual entertainment at the Standard Theatre on Sunday night.

Lillian Russell will not be in the cast of The Tzigane again until Thursday.

Ada Bernard, of The Bostonians, and W. L. Girard, of the Della Fox company, will be married at the Church of the Transfiguration (the Little Church Around the Corner) by Dr. Houghton at noon to-day (Tuesday).

Mary Hampton, who has won success during this season as Rosamond in Sowing the Wind, recently made a distinct hit in the leading part in William Gillette's new war play, The Secret Service. Miss Hampton, who is a Southern woman, made her first appearance at the age of seventeen under the management of A. M. Palmer. She first attracted metropolitan attention in the play entitled The Merchant, in an ingenue part, and she subsequently appeared successfully in The Louisianian. Miss Hampton originated the part of the heroine in Jack Royal of the 92d, afterward joined Charles Frohman's forces, and for a time was leading lady at the Boston Museum.

Professor V. C. Minnelli and wife (Mina Gennell), who had been in this city since the closing of The Derby Winner, left on Wednesday for their home in Chicago.

Last Tuesday Judge Giegerich handed down a decision denying Sydney Rosenfeld's application for an injunction to restrain Canary and Lederer from using the title, The Mimic World. The Judge said that Mr. Rosenfeld had not clearly established his right to the title in question.

Lewis Morrison spent Friday and Saturday in town. He is making certain preparations for the production of his new romantic melodrama, The Privateer. It will not be seen until October, 1896. Mr. Morrison expects to expend $15,000 in mounting it.

Are there not enough actors in the United States to supply all reasonable demands? Olga Nethersole's company is to be made up chiefly in London and brought over. English stars and managers are not drawing upon America for their companies to any considerable extent at the present time.

There is a strike in progress among certain classes of laborers at work on Proctor's new theatre in East Fifty-eighth street.

Max Nordau, whose name is on every lip in both hemispheres, is writing a drama for the Lessing Theatre in Berlin.

The *World* on Sunday reproduced the D'Avenant bust of Shakespeare from THE MIRROR'S recent supplement together with Appleton Morgan's article narrating its history that appeared in these columns.

Charles Coghlan was registered at the Brunswick in this city last week.

Walter Damrosch is engaging a strong company for his German opera season next Winter. Among the principal members is Fraulein Klafsky, Herr Gruening and Barron Berthald. Fraulein Klafsky is a Hungarian. She is one of the most celebrated of the younger prima donnas in Germany. Gruening sang in the two last Wagner festivals at Bayreuth.

A private view for the press of Koster and Bial's new roof-garden, which has been completely transformed since last season, will take place on Wednesday evening.

The Fourteenth Street Theatre was closed on Saturday night, by order of Manager Rosenquest, and Daniel Sully, who was playing an engagement at the house, threatens a suit for damages.

Matilda Jacobs, a daughter of H. R. Jacobs, and Mortimer M. Theiss were married in Tammany Hall on Sunday.

George D. Fawcett, who has been playing Svengali in one of the Palmer Trilby companies in New England, and Percy Haswell, noted as one of the beauties of Daly's company, were married in Bridgeport, Conn., on Sunday by the Rev. J. M. Emery, pastor of the Universalist Church. Mrs. Haswell, mother of the bride, and William De Wolf Hopper and Mrs. Hopper were present.

☞All information in regard to advertising in THE MIRROR will be forwarded on application by return mail.

TELEGRAPHIC NEWS

CHICAGO.

Thermometers Have Broken Records—Hall's Narrative of Matters Theatrical.

[*Special to The Mirror.*]

CHICAGO, June 3.

Our thermometers here have been breaking the record, but Chicago is always hospitable and this weather was arranged to make it homelike for the Confederates and their pretty daughters who came here from the sunny Southland last week to dedicate the monument erected to the memory of their fallen ones. Now that they have departed we will probably readopt our old brand of delightful Chicago weather, and the managers will feel happier.

Last Tuesday the Forty Club held its final dinner of the season at the Wellington and entertained General Wesley Merritt, who succeeds General Ruger here; President Harper, of the Chicago University; H. H. Kohlsaat, Charles H. Hoyt, Otis Harlan, Henry Norman, John W. Dunne, Fred. Wright, and others. I was honored by being elected to the presidency for the sixth time, and Edward Freiberger was made secretary for the eighth time.

At Hooley's to-night A Gaiety Girl began an engagement of three weeks with an excellent company before a large and appreciative audience. Lackaye and Trilby are to follow for the Summer, and already seats are being spoken for.

A Black Sheep, brightened up by Mr. Hoyt, continues to draw well at the Grand. Mr. Hoyt has discovered a wonder in little Miss Pierce, a mere girl, who gives great imitations of Duse, Ada Gray, and Henry Irving, and he has signed for three years.

I have received a copy of that powerful engine of civilization, the *Daily Mercury*, published at Madera, Madera County, California. It contains an article respecting the good fortune of one of our old friends that is so gratifying that I send it in full.

Andy Mackay, who with Daniel Wolfe is managing the Ethel Brandon company, has fallen heir to $20,000. Mr. Mackay received a letter a few days ago informing him that his father had died and left him a legacy in the shape of an insurance policy in a New York life insurance company. The letter has been chasing Mr. Mackay for several months, as he has been on the road managing the company and has been running away from a fortune. The letter has been forwarded to him from place to place, and it was only yesterday that it reached him here. The lucky manager went to the County Clerk's office and made the proper affidavits requested by the New York insurance company. These he sent to New York, and expects to receive the legacy in a week or two at the latest. Mr. Mackay's theatrical friends will be pleased to learn of the manager's good fortune, as he is a liberal and big-hearted man and is easy with money.

Just think what enjoyment our friend Andrew can have with $20,000.

The hot weather has not interfered at all with the rehearsals of Little Robinson Crusoe, which goes on at the Schiller next Saturday night. It looks like a big go. Harry B. Smith, the librettist, is here to aid Stage Manager Lytel in directing the production.

Manager Henderson is justly gratified at the excellent business being done by Aladdin, Jr., at the Chicago Opera House. Vesta Tilley, who made such a hit with you, opened an engagement of two weeks at this house last night and made a hit in her specialties. A new version of the extravaganza will soon go on, with a part written in for Arthur Dunn, who now does a specialty. The company is located for the Summer.

At McVicker's The Cotton King, which appears to have caught on, continues to do an excellent business in spite of the heat.

In order that she might reach Brooklyn in time to open to-night Fanny Davenport and her Gismonda company closed the Columbia engagement last Friday evening and left for the East at once. The house was closed Saturday, but last night an excellent vaudeville performance was given there, the occasion being the annual testimonial to that prince of good fellows, Ed. Rosenbaum, known to the world as Rosey. Manager Harris, of Rich and Harris, reappeared on the stage for the first time in years and made a hit.

The Birth of Venus was transferred to the Haymarket last night for two weeks. Julian Mitchell has brushed it up wonderfully and it is now a bright entertainment.

The '49 Mining Camp has been opened and is attracting large crowds by its novelty. It is a realistic picture of life in the far West years ago.

The chutes also reopened for the Summer last week and the exhilarating sport of "shooting the chutes" is being enjoyed by large numbers.

Mattie Vickers and Pete Baker began an engagement at the Lincoln yesterday in Chris and Lena, opening very well.

George A. Fair is entertaining a great many people at the Masonic Temple Roof-Garden, where he has Wood and Sheppard, the Muhlmann Trio, James H. Cullen and other good specialists.

Adam and Eve (a good Summer spectacle) and vaudeville, is pleasing large audiences this week at Sam T. Jack's Madison Street Opera House.

The Wages of Sin is the drama at Hopkins' gold mine this week, and in the olio are such clever people as Bernard Dyllyn, Jimmy Wall, Dan Mason and the Hassan Ben Ali Troupe. Business is enormous.

The Temptation of Money is on this week at the Alhambra.

At Frank Hall's Casino there is the usual excellent continuous vaudeville bill, participated in by Andy McLeod, Julia Kelly, Wells and Barron and others. His Winter circus and Water carnival reopens Oct. 12.

The battle of Gettysburg panorama is soon to be removed, and rumor has it that the Libby Prison War Museum is on the market. The former was one of the best paying amusement enterprises ever in this city.

I am heartily glad, for the sake of Bob Grau and "Punch" Wheeler, that the income tax has been declared unconstitutional.

Sandow's Vaudevilles are here a week at the Auditorium in the Fall, for the policemen's benefit.

The new daily *Chronicle* has made its appearance and has made a hit, too. Hepburn Johns is doing some bright dramatic work, and the *Tribune's* new critic, Barrett Eastman, is as clever as usual.

Charlie Gardner, the German comedian, is here for the Summer, looking well and hearty.

The Columbia reopens the latter part of this month with a Summer run of The Mimic World.

Manager Will J. Davis will spend much of his time this Summer at his Willowdale farm, as will his charming wife, Jessie Bartlett Davis.

Work is progressing on the immense amusement palace which will cover the old Buffalo Bill grounds, and it will be opened in the Fall, probably with a Kiralfy spectacle.

I see that one Captain Anson attempted to play ball in your city last week. Regards to Digby Bell. De Wolf Hopper please write.

"BIFF" HALL.

BOSTON.

An Utopian Englishman Arrested—The Regular Season Ended.

[*Special to The Mirror.*]

BOSTON, June 3.

Herbert Saunders was arrested here to-day for swindling hotels and boarding-house keepers. He came to Boston a month ago representing himself as manager of the Shaftesbury Theatre, London, and posed as a man of great wealth. He plausibly talked of a utopian scheme of buying the old Public Library, and constructing a mammoth place of amusement, to whose opening the Prince of Wales would come, on so intimate terms were they. By an unauthorized use of Boston managers' names he imposed upon many persons, but the managers of Young's Hotel finally caused his arrest. In court to-day he was arraigned, and the case was continued.

There is no question about Boston's theatrical season being at an end. Summer opera runs at the Castle Square and Tremont. The Bowdoin Square and Boston have their final attractions of the season, but all the regular houses are closed. The season of 1894-5 is over. It hasn't been so bad a one for Boston managers, but it is hoped that the next will be better.

Fra Diavolo is the opera at the Castle Square this week, and George W. Traverner, who was a favorite when there was light opera at the old Bijou, appeared in the title-role. John E. McWade has retired from the company, and Louise Eissing will leave at the conclusion of this week. The places are being filled with equally popular singers, and the season will go on merrily, and the amazons will march as attractively as ever. Ed. Rose knows good shows.

This is the second week of The Sphinx at the Tremont, and Harry Askin is busily arranging special attractions to enhance the drawing power of this really clever piece. Marie Millard has made a very favorable impression, and Christie McDonald's hit is almost as marked, while Laura Joyce Bell is as great a favorite as ever. If the book and music were as striking as the scenery and costumes the theatre would be jammed to the doors all Summer.

The Bowdoin Square has a novelty this week in Professor and Mrs. Baldwin, The White Mahatmas, whose mysterious entertainment fascinated a large gathering to-night. They will probably remain two weeks longer.

This is the last week of the run of Trilby at the Boston and a special occasion will be made on Wednesday, when the matinee is given to afford Boston's Cinderellas an opportunity to go upon the stage and see if their feet are as tiny and perfect as Trilby's. Possibly they will and possibly they will not, with the accent on the not.

At the Hollis Street to-night an entertainment was given as a testimonial to Edward E. Rice. Just why a testimonial was necessary is not apparent, but so many novelties were added to 1492 for this occasion that the house was packed. Among the new-comers were Bessie Bonehill, John Wilson, Bertha Waring and the Abbott Sisters.

Despite the heat Keith's New Theatre has one of the best vaudeville bills possible.

Algerians in Camp and on the Subway are the features of the week's bill at the Palace.

At the Lyceum the talking horse "Bonner," is a strong attraction this week.

C. A. Ellis has resigned his position as manager of Music Hall and will devote his attention to the tours of the Boston Symphony Orchestra and Madame Melba. L. H. Mudgett has been appointed manager of the hall.

Ellis, Burdett and North made an offer to George du Maurier for a lecture tour in this country but he was unable to accept as he did not feel physically able to bear the fatigue.

During the past successful season at the Grand Opera House nineteen new plays were presented for the first time in this city.

Otis Skinner is now at home at Cambridge, and is at work adapting The Two Noble Kinsmen, to add to his repertoire for next season. This play, which is variously attributed to Shakespeare and to Beaumont and Fletcher, has never been acted in this country.

John Webe has signed with Oliver Doud Byron for next season.

Arrangements are being made for the Katherine Rober free ward for actors and actresses at the Union General Hospital and Dispensary. A benefit was given at the Grand Museum last night.

Bostonians who have heard Clinton Stuart's new comedy for Marie Burroughs call it a charming piece. The scene is laid in England, and its heroine is but a woman with a past.

During the coming season at the Howard Athenæum the fiftieth anniversary of the house will be celebrated in an appropriate manner. Manager Lothrop sails for Europe with his family 8, and during his trip he will visit the land of the midnight sun. William McAvoy will look out for his interests while he is abroad.

George H. Brennan may manage Henry E. Dixey next season if he stars in Tophet, Ernest Levy's new comedy.

Walter Damrosch will bring his German Opera company to Boston for a two weeks' season at the Boston either in January or February.

The Summer opera company at the Castle Square will be taken on the road under the direction of Wolff and Jaxon. With an extensive repertoire and the elaborate outfit now prepared at the Castle Square, its success should be assured.

During his recent visit to Boston Zimmerman, the cyclist, was given box parties at all the theatres.

Florence Enneking has been engaged to play in Shore Acres next season. She is the daughter of Enneking, the artist, who is a great friend of James A. Herne.

Beaumont Smith's retirement from the Castle Square Opera company has left a big vacancy to fill. His work as comedian won general praise, and others could have been better spared. Arthur Wooley takes his place.

The fund for a memorial to Harry McGlenen is growing rapidly, and more than $700 has been subscribed.

B. F. Keith's new house in Brookline had a narrow escape from destruction by fire on Friday. A passer-by saw the blaze and alarmed the night watchman, so that the damage was about $200. The house is in process of construction, and when completed will be the handsomest and most elegant residence in Brookline, with a large estate around it.

Max Bachmann and Emil Schwab have written a sketch, King of the Sandwich Islands, which was given by the artists of the Gundmann Studios for the benefit of R. H. Bennett, on Thursday.

JAY B. BENTON.

CLEVELAND.

The Passing Show at the Euclid—Heart and Hand at the Lyceum—Gossip.

[*Special to The Mirror.*]

CLEVELAND, June 3.

At the Euclid Avenue Opera House, The Passing Show, with all the old favorites, headed by that popular amusement caterer, John E. Henshaw, began a short engagement to-night. This is the third time The Passing Show has been here this season.

The American Comic Opera company left for Milwaukee this morning, and the Lyceum is closed. Next week, Baldwin and Young's Continuous company open at the Lyceum for a Summer engagement.

The Euclid Avenue Opera House will close for the season on Wednesday night. Manager Hartz and family will spend the Summer at the seashore.

Nearly all the principals of the Murray-Lane company, engaged for the Summer at Haltnorth's Garden Theatre arrived in the city today. This week will be devoted to rehearsing Clover, to be produced next Monday evening. Marion Manola, the prima donna of the company, formerly sang in St. Paul's Episcopal Church of this city.

Charlie Stumm, late business-manager of the Star Theatre, will manage Beach Park, a new lake resort outside the city which is owned by Cleveland capital.

Homer B. Day, formerly assistant treasurer of the Euclid Avenue Opera House, is managing the Ladies' Minstrels, who gave such a successful performance last year. They will appear at an early date.

Will Moxon, the advertising agent and ticket-taker at the Lyceum Theatre, will act in the same capacities as last Summer at Haltnorth's Garden Theatre.

WILLIAM CRASTON.

WASHINGTON.

Summer Comedy Season at the National and Grand—Burlesque at the Lyceum—Notes.

[*Special to The Mirror.*]

WASHINGTON, June 3.

The opening of the National Theatre comedy season was in every way most successful. The performance developed a smoothness that was most pleasing. Charles S. Fawcett's three-act comedy, An Awful Affair, is the bill to-night. The comedy is replete with amusing dialogue and ludicrous situations. The interpretation embraces the full strength of the company, including Charles Bowser and Percy Brooke, who make their first appearance.

My Wife's Mother is the laughable three-act farcical composition presented by the Frederick Bond Comedy company for the sixth week of their stay at the Grand Opera House. Blanche Walsh made her first appearance as leading lady of the company and reaped a rich harvest of well-deserved honors. Frederick Bond's light comedy work stood out again in bold relief, and the work of Charles S. Abbe, John and Agnes Findlay, W. R. Shirley, Addie Currie, Millie James and others was admired.

The season at Butler's Bijou Theatre closed Saturday night with John P. Smith's Uncle Tom's Cabin company.

The White Crook Extravaganza company—clever burlesque and specialty people—opened at the New Lyceum Theatre. The occasion also marks the opening of the Summer garden attached to this house in which a variety entertainment is offered after the regular performance in the theatre.

John W. Albaugh's New Lafayette Square Opera House, which has been considerably delayed by the non-arrival of the steel-work for the construction, is now being rapidly pushed towards completion.

W. L. Ballauf, Jr., treasurer of Kernan's Lyceum Theatre, has sold his successful railroad comedy-drama, The Midnight Special, to H. Morton, who will send it out next season under the direction of Harry S. Healey and Harry Bernard, opening at Elizabeth, N. J., Aug. 29.

Next Thursday and Friday Innes' New York Military Band will give four performances of War and Peace at Convention Hall.

Helena Chalmers, one of the graduates of Percy Winters' National Theatre School of Acting, made a strong impression as a member of the National Theatre Comedy company, although in a miner role she fully demonstrated her fitness for the stage.

Francis J. O'Neill, of Frohman's Sowing the Wind company, has returned to his home here, and will possibly re-enter journalism for the Summer. He returns to Mr. Frohman and Sowing the Wind when the season opens.

Albert G. Riddle has been re-engaged as business-manager of Donnelly and Girard's Rainmakers' company next season. Mr. Riddle will spend his short vacation in Washington.

"Hugbey" Kernan has departed for the West to launch his big firework spectacle "Americus" which opens season at Columbus, O., June 10.

Alice Judson, a promising Washington singer, is to make her first professional appearance to-night with the Hinrich's English Grand Opera company in Baltimore. Miss Judson is a very talented young lady and one of our best amateur soubrettes.

JOHN T. WARDE.

ST. LOUIS.

Operatic Season at Uhrig's Cave—Vaudeville Bills—Continuous Performances at Havlin's.

[*Special to The Mirror.*]

ST. LOUIS, June 3.

The Summer season at Uhrig's Cave commenced last night with a fine performance of The Beggar Student to the largest audience ever present on an opening night. The cast was a well-selected one. Ada Palmer Walker, primadonna, made her first appearance before a St. Louis audience and created a good impression. Toma Hanlon was vivacious in the soubrette role and was encored for her rendition of an interpolated song. Gertrude Lodge did well in the contralto part. William Pruette, a St. Louis favorite, responded to frequent encores during the evening, particularly when he sang Director Spencer's song, "Long, Long Ago." George Lydig, Frank Deshon, and Jerome Sykes were excellent in their respective roles. The chorus was exceptionally strong and created a most favorable impression. The intricate march in the last act by young women, who are really young and shapely, was called for several times. The season started under most favorable circumstances.

The second week of the Union Trust Roof-Garden and Casino opened to-night with a fine audience in attendance. Nellie Ganthony, who made a hit last week, was engaged for another week and presented several new sketches, and also appeared in her Trilby monologue, which was well liked at its first presentation last Thursday night. Debrimont and De Lauer, the Racketts, the Midgleys, and Soto Semetaro were also re-engaged for this week. The new people are the Brothers Larose, Lincoln Elwood, and May Walsh.

A new vaudeville bill was presented at Terrace Park last night. Among the artists were the Lavines, Addie Moore, Harry Bower, the Hewletts, Demora, and Baggesen the human corkscrew.

Havlin's Theatre continues to enjoy prosperity in its new venture of continuous performances at popular prices. This week the Black Flag is

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being presented in a meritorious manner, the first presentation taking place yesterday afternoon. Baby Bennett, the St. Louis child dancer, has made another hit, and a long list of new vaudeville artists are giving a clean vaudeville entertainment.

Suburban Park at Wells Station had its opening last night, the management offering a free vaudeville show. The bill was headed by Fonti Boni Brothers, and among the others were Kutz, Fisher and Crowell, Raymond and Welsh, and the American Trio.

Cards have been received here announcing the marriage at Florence, Italy, on April 29, of Kate Bensberg to Signor Gaetano Barracchia. Miss Bensberg is a St. Louis prima donna who went abroad to Paris several years ago to study under Madame Marchesi. She has been singing in grand opera abroad since 1883.

An informal reception was given at Uhrig's Cave last Thursday night by Manager Frank McNeary to the members of the Summer Opera company, press representatives and a few personal friends. The guests inspected the new subterranean vaults under the garden from which the Cave takes its name and other improvements. A mandolin orchestra furnished music, and there were toasts to Manager McNeary, responded to by Musical Director Alexander Spencer, Jerry Sykes, and O'Neil Ryan.

W. C. HOWLAND.

CINCINNATI.

The Ludlow Lagoon in Full Swing—Summer Fete at the Zoo.

[*Special to The Mirror.*]

CINCINNATI, June 3.

The Summer season is now on. Every theatre is closed and theatregoers are looking elsewhere for their amusement. The sporting fraternity is patronizing the Latonia Race Course, whose season will not be over for a few weeks.

The first Summer fete was given at the Zoo last Friday night. The Cincinnati Orchestra, assisted by the University of Cincinnati Glee Club, furnished the music. An immense throng was present. Prof. Wormwood has been engaged to give daily exhibitions with his highly trained animals.

Coney Island opened Thursday. It is reached by a forty-minutes' ride up the Ohio River on mammoth steamers that sail hourly.

The newest contestant for the patronage of the stay-at-home Cincinnatians is the Ludlow Lagoon. Manager John J. Noonan has worked most industriously to make the place an ideal resort, and he has succeeded even beyond his own expectations. The Lagoon is easy of access by several lines of transportation. There one finds an immense lake on the shores of which are restaurants, clubhouses, and an amphitheatre surrounding a bandstand where concerts are to be given every afternoon and evening. Flitting about on the lake are steam and electric launches, row-boats, etc. Manager Noonan is catering to the best class of people, and they are showing their appreciation of his efforts. The Lagoon fills a want that Cincinnati has long felt. No visitor should miss going there.

WILLIAM SAMPSON.

PITTSBURG.

Darkness Prevails at Pittsburg Theatres—Sale of the East-End Theatre Postponed.

[*Special to The Mirror.*]

PITTSBURG, June 3.

All the theatres in this city are closed, and from present indications one of them, the Duquesne Theatre, is apt to remain closed next season. Since Mr. Henderson renewed his lease numerous applicants have made bids for the house, but the owner's idea of the rental value of the Duquesne seems to be too high for the managerial purse.

The sale of the East-End Theatre has been postponed until July 5. It is highly probable that the judgment creditors will buy it in, and form a stock company to reopen the house.

E. J. DONNELLY.

GERRY RAMPANT AGAIN.

Lottie Briscoe, a n eight-year-old child actress who has appeared in Boston and other places, was cast in For Fair Virginia, which was produced at the Fifth Avenue Theatre last night. Elbridge T. Gerry heard that the child was to appear, and made his usual protest as President of the Society for the Prevention of Cruelty to Children.

The matter was heard by Mayor Strong yesterday on application for a permit on behalf of the child. Judge Dittenhoefer, representing Russ Whytal and Frank G. Cotter, his business manager, appeared to argue for the permit. Elbridge T. Gerry appeared in opposition.

It was shown that the child would have but little to do in the play; that she had appeared in Boston in much more exacting stage work, and that she enjoyed it. Dr. Claus, a physician of great experience, gave it as his opinion that the child might appear without injury of any kind.

Mr. Gerry rehearsed all his stock objections to the appearance of children on the stage, and among other things dwelt upon the great discomfort little Miss Briscoe would experience in hot weather from the added heat of the flaming footlights.

After Mr. Cotter had called the attention of the Mayor to the fact that footlights nowadays were electric, without appreciable heat, Mayor Strong concluded that he would permit the child to appear for Monday evening only, and said that he would send his family physician to the theatre to report upon the merits of the case.

ONLY ONE OPINION---UNANIMOUS VERDICT OF THE ENTIRE PRESS

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AN ANCIENT TESTAMENT.

One afternoon in the Spring of last year I was leaving the theatre where we had just finished the last rehearsal of Shakespeare's Hamlet. I was somewhat tired, and decided that I should go home and steal a little sleep in order to be brighter for the evening's performance. I was running over in my mind the lines of my part, that of the Ghost, and was considering my chances of making a favorable impression. It seemed to me, with such majestic verse and such conditions, that I could not fail to score to some degree with both the critics and the public. And what lines they are! Ah, what a mind Shakespeare had! How proud all actors should be to think that he, too, was an humble player, and of all others, we English actors, for are we not of nearer kin to him than other nations? and I this night I am privileged to perform in his greatest effort. This indeed is a keen gratification to me, who revere the Bard beyond all men.

As I passed out of the Strand into Fleet street, my mind occupied with pleasing thoughts and anticipations, a little street arab thrust something in my hand—a bit of paper. He did the same to another person, and then to another. As I glanced at the paper, about to throw it away, I saw the word Shakespeare printed upon it; I looked at it more carefully, and then I read it.

It was an advertisement stating that at —— Hall, Professor ——, from America, would prove conclusively that Francis Bacon wrote the plays attributed to William Shakespeare. I read this again and then I smiled. Bacon theory, indeed! What are the prices? One shilling, the bill answers. A theory practiced to make money, no doubt.

I tore the scrap to pieces and resumed my homeward way. At every step I became thoroughly aroused to think that this charlatan should invade London and offer arguments to prove William Shakespeare an infamous impostor. I wondered what kind of people they were in America to foster such a fraud, when my attention was attracted by a crowd of people, and I realized that —— Hall was before me. These people were going to hear the lecture. "So then," I said to myself, "It is quite likely that his own countrymen will not listen to him, and desperate for an audience, he has come to England." As this ran through my head, I couldn't help but think that the lecturer's chances of at least pecuniary success were promising, for the crowd was steadily growing in proportions, all seeming eager to purchase good seats.

I regarded the scene for a minute and seeing a hand-bill at my feet, I picked it up: "To begin at 3 o'clock," which wanted but ten minutes. "Professor —— invites the audience to question him, when he will answer any propositions put by them, his answers all tending to prove beyond doubt that William Shakespeare never wrote the plays attributed to him." A thought struck me as I read this: While it might be dignified to pass by as beneath notice such an impostor as this leeturer must be, still if he could be put to ridicule by cornering him with questions that he could not answer, it would be a most effectual way of crushing Baconian theories, and a great service to the lovers of the bard of Avon. This idea pleased me, and I determined to carry it out. My life had been devoted to a study of Shakespeare, both on and off the stage. I had never found anything directly opposed to the possibility that the plays were his, and I considered it my duty both to myself and to my profession to defeat the immortal William, whom I had learned to love with that strength of affection that most men bestow upon some living friend. I looked at the bill again, stuck it in my pocket, pushed myself to the booking-office, procured the best seat I could, and in a minute was comfortably seated collecting my data on Shakespeare. The lecturer soon mode his appearance and began his discourse.

It took me but a few minutes to see that the professor was no fool. He presented his arguments in a plain, direct manner, as a clever lawyer levels evidence at a jury. Now and again some person would ask a question, but the answer was always so quick and plausible that soon the argumentative spirit of the audience disappeared entirely, while they quietly listened. Finally I arose to demand an answer to some question. The lecturer replied in such a manner that I sat down amid a roar of laughter. I was thoroughly aroused now, and wished to retaliate, so when he made the absurd statement that no proof existed that Shakespeare had ever written anything, I was on my feet in an instant.

"At least remain on firm ground," I cried, "make no assertions that are not true. Ben Jonson mentions that he was a poet, knew him, loved him, and has recorded him; and Greene was jealous of him, and left proof of it." After a few words to me entirely ignoring what I had said, the lecturer went on with his discourse. I endured it until he began to attack the stage. Then I thought I saw his drift. He wanted to deprive the stage of its chief glory, that an actor wrote these plays. This seemed to be his main point, and he drove it home to his listeners with most abusive assertions against both actors and dramatic authors, ending his discourse by saying that proof would be found against Shakespeare some day, and the upholders of Bacon were sure to have their reward from posterity.

I was thoroughly disgusted when I reached the street; first, because the lecturer had been clever enough to elude me—never once laying himself open to argument and only touching those points that are but theories, the result of lack of evidence to refute them. Besides this, I thought I saw a movement to victimize the stage through a concentrated attack by these theorists; how much more pleased some narrow minds would be if a pillar of the church or the state had given these monuments to the world, and not an actor.

On arriving home, with these thoughts on my mind, troubling me, I went to my book-case and took out my Shakespeare. Here he was his very essence. I read from him, and then I read a poem from Bacon, and then I smiled at my own fears. I was calmer already. Curious, I thought, that Bacon would acknowledge the one and allow the world to credit some one else with the other!

I was somewhat tired, so I made myself ready for a nap. I took up my Shakespeare again, and drifted from page to page, communed with his kings, sighed with his lovers, laughed at his quaint characters, dreamed with Clarence and wept with Richard, until, drowsy and contented, I closed my eyes and found myself slowly, slowly . . . moving out of Paddington Station on my way to Stratford.

"I know what I shall do," I said to myself. "I shall purge myself of all recollection of this Bacon theory. I shall visit all the haunts of Shakespeare. I shall go to his house in Henley street. I shall walk to Shottery. I shall listen to the birds, to the Avon brawling lazily through the town, to the bell in the ancient steeple under which lies all that is mortal of my beloved Shakespeare; oh, I shall leave nothing untouched or unthought that will tend to bring my soul nearer the poet."

The train seemed to go very slow—much slower than usual to me. I was anxious. Some influence seemed to draw me to Stratford. What could it be? At last we are there. I walk directly to Shakespeare's birthplace, and wandered about the grounds and garden in which grow the flowers mentioned by the poet in his plays and poems; in and out of each of the rooms in the old house, pausing finally in the one where the poet first saw the light of day; I regarded the bust, standing in one corner, and read the names of other great men scratched in the window panes or written on the walls or ceiling, and stopped at last to the right of the fireplace. Here all actors, who have visited Stratford have found a common place to record their pilgrimage. This spot seemed to have a peculiar interest for me, and being alone in the room, I sat down on the floor to more closely examine it. And what a company of names are here presented! Great and small, from all nations, many recalling to me grand impersonations of different characters—men with whom I had played often enough and knew every great moment they were capable of reaching in their favorite parts. There was my own name and the names of some of my closest professional friends, all only too ready to do homage to Shakespeare—to fight for him if necessary. I was master of the Baconian theory once more.

As I was rising from my sitting position to resume my meditations in other directions, the board under my right hand seemed to give beneath my weight. Though it was but slight the movement startled me. On looking closely at the end that had been raised perhaps a half inch above the floor I saw it was one of the boards that had been put there when the house was built. The nail-heads had given out at last, and the end in which I was sitting not resting on a cross-beam, the board had bobbed up. I carefully replaced it and went down stairs to inform those in charge and advise repairs. But no one was about. I tried the doors. They were locked. I became frightened. I was a prisoner.

I looked at my watch and then understood. It was after 7 o'clock. Probably no one saw me enter the house, as I remember I did not pay my sixpence admission fee, there being no one to take it. Those in charge had closed the house without searching it, and had locked me in. I tried the doors again, but they were staunch. The windows were fastened also. I shouted several times, but no one was within hearing. I thought I saw a shadow disappear around the corner of the house. Again I shouted. There was no answer, and I sat down to meditate upon the situation. So I was to sleep under this roof, the only person to do so these many years! While the privilege was appreciated, I did not relish the idea. If it must be, however, I shall pass the night in the room where Shakespeare was born, for naught but "flight of angels" could haunt that sacred chamber.

When I found myself there again, wondering at the fate that should place me so peculiarly, my mind reverted to the loose board, and I could not resist the temptation I felt to tamper with it. My weight was on the end as before, and I had the satisfaction of feeling it slowly sink, while the other end was raised high enough to allow my fingers to pass through the opening. To what mischief was I being led by some unknown power? After I had slipped my forehand under the board and was about to pull it up my fingers touched something—something that rustled like paper. I felt about again—again it rustled. Evidently a piece of paper was there. What could it be? What was it doing there? Should I remove it or not? I felt that I had no right to touch it, no more than to steal the bust that stood in the corner, but my curiosity was beyond control and I soon had the thing out.

It was a piece of parchment, yellow with age, and thickly covered with dust. I took it to the window to examine it more closely. After shaking the dust from it I distinguished writing. My interest was fully aroused. Whose writing could this be? I turned it over in the light and examined it carefully. It was quite distinct, and surely I recognize it—where had I seen it before? Why, it's Shakespeare's hand! Impossible! I look again—there can be no doubt—there is no doubt, for here is his signature, "William Shakspere," written in one corner. There it is, as I have seen it before on some of his papers that are preserved, and here in another corner is a date, "London, 1589!" What can this be, this bit of parchment? How did it get under the floor? Is it part of a letter? No doubt. If so, here is proof positive that he was in London, that he lived in this very house, or what would this scrap be doing here? I was exultant when I thought of the importance of my discovery. If this is indeed part of a letter, may it not possess sufficient evidence to forever establish the bard of Avon as the author of these much disputed plays? With this thought to encourage me, I went to work. It took me some minutes to make out anything. Finally, after comparing the letters in his name with those in other words, I recognized the pronoun "he," then "taxes" came quite easily, and what was my joy to make out "Hamlet" as plainly as though I had written it myself. Then he did at least know of the play, ye croaking Baconians! Following "Hamlet" was "public office," and "debt." I remembered that Shakespeare's father had been an office-holder in Stratford, and that he was in debt. Then this was written from the poet to the father, wherein he mentions "Hamlet." Three words then followed, but as the day was growing darker it took me no little time to decipher them. Finally they proved to be "that I writ"—referring to Hamlet, no doubt. I was doing finely. On turning the parchment over I read plainly the words, "Her Gracious Majesty"—Queen Elizabeth, of course. Following this was some writing that, work and study as I might, I could not make out, except that "Hamlet" occurred again. It was beyond me—illegible. I passed over to another word beginning with what appeared to be a capital B. This large letter was followed by four smaller ones, but they also were illegible. Then followed "writ it." The meaning puzzled me. I thought of his plays and poems—was it a quotation? I strained my eyes to study it once more, but the day was gone and twilight was slowly blending into darkness. The shadows were deepening, and the street lamps were flickering, gradually growing more pronounced and firmer as they became enveloped in darkness. Night was on me, and nothing was left but to think—to unravel this strange puzzle that I alone possessed. Who could Shakespeare mean? What had been written, and who did it? B—Baron, perhaps. The poet may have met some German Baron at Elizabeth's Court, though I could think of none. Then I went over in my mind all the political and literary names of the day. B—not Ben Jonson, Beaumont—no; I could think of none. B-a—Ba-c—Bacon! Heavens! Bacon! No, no! What are the words—"writ it." "Bacon writ it!" The thought staggered me. Could it be true? was it true, after all? Oh, for light! for light! I struggled in my pockets for a match. Its glare settled the fatal question. There it is, "Bacon writ it," plain, sure, undeniable! The match went out, and weak and helpless I sank to the floor.

What was I to do? What was I to think? The world was wrong. Shakespeare an impostor. This house, these grounds, the river, the church, all, all shams and frauds. And Bacon wrote the plays, after all!—that accursed hypocrite, that villain Bacon had made a fool of mankind, and what was I to do with this discovery, this bit of parchment? Give it to the world? No, no! I could not do this. I loved Shakespeare too much still to betray him. I felt as a mother must feel about a guilt-laden child. I must shield him from harm. But the stage! What an incalculable loss it would be to the stage! And must I show it for the sake of my conscience, and so deprive my own profession of its chief glory, its very foundation almost, or shall I keep my secret and let the world remain in ignorance? This is the question I must answer, here in this miserable house that but an hour since I had so loved and revered.

After weighing the matter as well as my distracted mind would allow, I concluded that it would be better to let the secret die with me; so sticking the parchment in my pocket, I was about to look for a way to escape, when I heard voices at the door below. I went to the window and looked out. What I saw startled me. Professor ——, the Baconian lecturer, was outside, with other men. They were unlocking the door, while he was studying the front of the house. I jumped back to avoid being seen by him, but it was too late. "Make haste," I heard him say. "some one is inside!" The door opened. What was I to do? I would be arrested as a thief, searched, and the parchment discovered! This must never be. What shall I do with it? Hide it! Where? Under the board! Into the corner I sprang, on my hands and knees, groping for the opening. Quick! They are on the stairs! The opening—the opening! hide the parchment, for memory's sake, for the stage—the actor's—unhand me! You shall not have it—never—I will kill you!

"Hey, hey! Ted! What is the matter? Who are you going to kill? What the dence are you dreaming about?"

"Dream, dream? 'Tis not a dream—'tis here in my pocket—the parchment."

"Parchment? let me see? Why this is a hand-bill announcing a lecture on the Baconian theory this afternoon."

"And was I dreaming after all?"

"If not, you are mad; but come, it's time to get to the theatre. Tell me, what were you dreaming about? Who were you going to kill?"

"Tear up that d—— handbill," I said as I left the house, "and I will tell you as we walk."

DODSON MITCHELL.

☞ Note that $8.75 forwarded with your name, line of business and address will entitle you to a double-column card for four weeks in THE MIRROR's advertising columns.

A SAN FRANCISCO SUCCESS.

The Columbia Theatre in San Francisco, with Friedlander and Gottlob, for several years past associated with Al. Hayman and Company, at the head of affairs, had a most auspicious opening on Monday evening, May 13. The audience was unusually large and brilliant, and the theatre, the company and the opening proved the greatest success in several years. It foretells a prosperous future for the young and enterprising managers and the transformed playhouse.

Of the house the *Examiner* says: "The new Columbia Theatre opened last evening under the most pleasant circumstances possible. Every box and loge, and every seat in the house, upstairs and down, was occupied, and back of the dress circle was that fringe of standing humanity which is always a gratification to the soul of the manager, however regretful he may appear to be that he cannot find seats for everybody. As for the audience, it was thoroughly fashionable, below stairs at least, and it is a fact, too, that many people who are seldom seen elsewhere than in the orchestra or dress circle, even in the highest-priced theatres, last evening occupied seats elsewhere located and enjoyed the opening none the less. Brilliant and beautiful costumes were to be seen both above and below stairs. All in all, it was what might, with entire truthfulness, be styled a perfect house."

The theatre was found to deserve everything that has been said of it with regard to the improvements projected and carried out by Friedlander, Gottlob and Company. From the exterior of the main entrance, where the name, "Columbia Theate," flamed incandescent lights, in through lobby, foyer and auditorium, to and through the stage space, everywhere the results of artistic renovation and general improvement were to be noted. In short, if the Columbia is not at present perfect in convenience and beauty it is not for lack of effort and money expended to that end.

The surprise of the evening was the new drop curtain, especially painted for the occasion of the opening, and showing a charming picture of infantile life and beauty presented after a design at once unique and beautiful. It may be remarked, too, that the handsome souvenirs distributed among the audience were embellished with the same design, as were also the covers of the programme for the evening, the latter being unusually and especially tasteful.

A HANDSOME NEW THEATRE.

Probably the best constructed and most comfortable theatre in the country for Summer amusements is the beautiful new Fairmount Park Auditorium, located at Fairmount Park, Kansas City, Mo., which is just completed and which opened to a big audience presenting The Mikado on June 1. The Auditorium was designed by George Mathews. It is 112x106 feet, with a central height of 52 feet, a stage large enough to accommodate large spectacular pieces, and comfortably arranged as to seating capacity. In the raised circle settees are used. The proscenium is 45 feet wide and 28 feet high. The stage proper is 38 feet high and 106 feet wide. At the rear of the proscenium a section of the wall 40 feet wide is arranged to slide out, leaving the beautiful natural scenery of the park to be added to stage effect. In the presentation of the Mikado Saturday night, this was most effectively introduced in the scene of the Feast of the Lanterns, and hundreds of bright colored Japanese lanterns and electric lights arranged in the natural scenery made a beautiful effect. The average daily park attendance is large and on Sundays has been 15,000. Summer opera will run for a number of weeks but other attractions can find good time. There is also a grand stand with a seating capacity of 3,500 and athletic grounds suitable for the presentation of any out-door spectacles. George Paxton has gathered an excellent opera company of forty people, with handsome costumes, and an orchestra of ten pieces under the direction of Max Knauer of New York.

EMILY BANCKER'S SEASON.

Emily Bancker will close her most successful season of forty weeks at Colonel Sinn's Park Theatre, Brooklyn, on Saturday night. Miss Bancker is one of the few new stars who has won distinct success. She has the reputation of being one of the most beautiful women on the stage as well as an accomplished comedienne. The comedy, Our Flat, which Miss Bancker will do again next year, has been pronounced by the press and public to be one of the comedy hits of the past season. It is a laugh-producer from start to finish with the introduction of some high-class musical numbers. Miss Bancker's company includes Edwin Arden, Philip H. Riley, Charles Riegel, Charles Butler, Walter Parr, Lee Jarvis, Anita Verno, Nesta Day, and Marion Van Courtland.

Married.

ADAMS—STEPHENSON.—Albert J. Adams, Jr., and Mabel Stephenson, in New York, on June 1.

FAWCETT—HASWELL.—George D. Fawcett an Percy Haswell, in Bridgeport, Conn., on June 2.

Died.

FOY.—Mrs. Lola Foy, in Chicago, on May 27.

FRANCE.—Sidney C. France, in New York on June 1.

HARRIS.—Mrs. Henry B. Harris, in Boston, on June 1 aged 27 years and 8 months.

MORRIS.—Mabel Morris, in Chicago, on May 10.

PEART.—William H. Peart, at Manchester, Mass., on May 14, aged 31.

WHEELER.—Mrs. W. B. Wheeler, on May 31.

DANIEL FROHMAN HOME AGAIN.

Daniel Frohman returned from Europe on the *Columbia* last Friday. When seen by a MIRROR man he said:

"There is a great dearth of dramatic material abroad. I saw very little that was worth securing for this country. I bought R. C. Carton's new play, The Home Secretary, which is now running at the London Criterion, and also a new play by Pinero. I do not know yet with what play I shall open the regular season at the Lyceum, as several contracts with American dramatists are pending.

"I saw Henry Arthur Jones' new play, The Triumph of the Philistines, in London, but I did not think it suitable for my purposes. I also was present at the first performance of Marcel Prevost's Demi-Virgins. This is an exceedingly strong and interesting play and it was admirably acted, but I did not care to take it for my company, although it was offered to me."

"I saw Olga Nethersole in London and arranged for her tour next season under the management of Charles Frohman and myself. Miss Nethersole will engage the immediate principals for her company, so as to avoid long rehearsals on this side. I also selected all the scenery and costumes for the dramatization of Prosper Merimes' Carmen which, with Romeo and Juliet, Camille and one new play now being written for her by an American dramatist are to form her repertory. Miss Nethersole will play a short season on the road before appearing at the Empire in December.

"I brought with me the MS. of E. E. Rose's dramatization of Anthony Hope's novel, The Prisoner of Zenda, which Mr. Sothern will produce at the Lyceum. Mr. Hope is at work upon another story which Mr. Rose will dramatize for me. I have also the option on a new play that Henry Arthur Jones is writing.

"For the City of Pleasure I have now engaged J. H. Gilmour, Joseph Wheelock, Cecil M. Yorke, Eleanor Carey, Effie Shannon, Maud Odell, Charles W. Bowser and Helen Robertson. Other engagements are pending. I shall remain in New York until June 26, when I shall accompany the Lyceum stock company to the Pacific Coast."

ACTORS' FUND ANNUAL MEETING.

This (Tuesday) morning the fourteenth annual meeting and election of the Actors' Fund of the United States of America will be held at 11 o'clock in Hoyt's Theatre. The outgoing Board of Trustees held their final meeting last Thursday afternoon, when remaining business of the Fund year was concluded.

It was intended to have an anniversary meeting this afternoon in Palmer's Theatre, but inability to secure speakers suitable for the occasion led to the abandonment of the plan. It is now two years since the last anniversary gathering was held. In all probability the pleasant custom will be resumed next year.

At the business meeting to-day the usual reports of the President, Secretary and Treasurer will be read. Roland Reed has been asked to deliver a brief address to the members, and his remarks, which are always humorous, will tend to diversify the routine of these occasions.

The Nominating Committee, composed of five members of the Fund Association, with R. F. McLannin as chairman, met recently and made the following nominations:

For President, A. M. Palmer; for First Vice-President, Louis Aldrich; for Second Vice-President, Edwin Knowles; for treasurer, Frank W. Sanger; for Secretary, Daniel Frohman; for Trustees, Antonio Pastor, Henry C. Miner, William E. Sinn, Joseph W. Shannon, Charles Frohman, J. Wesley Rosenquest, Harrison Grey Fiske, Harley Merry, Al. Hayman, Charles Hoyt, Eugene Tompkins, F. F. Mackay, William H. Crane, T. H. French, Frank G. Cotter, and Augustus Pitou.

Mr. Sanger, it is said, will decline re-election to the treasurership for the reason that he has filled the office a number of years, and his various interests make it difficult to devote the necessary time to its details. Mr. Sanger has been a faithful and efficient officer, and it is hoped that he may be prevailed upon to reconsider his determination.

A SUCCESSFUL SEASON.

The regular season of the Grand Opera House in Boston closed on Saturday evening last after a most successful period of forty-two weeks. During this time the entire theatrical gamut has been run, drama, melodrama, tragedy, opera and comedy—legitimate, farcical and pastoral—have been presented with exceedingly gratifying returns. Messrs. Mansfield and Magee are to be congratulated upon the successful ending of their first season's control of this popular theatre. Their management has been characterized by energy and tact, and their success is a well-merited return for the enterprise they have displayed.

During the past season but eleven attractions were presented at the Grand Opera House that had ever been seen there before. Twelve attractions that had been previously seen at other theatres this year appeared on the Grand Opera House stage, and the record of new shows is quite a remarkable one. It is a well-known fact that managers usually shun new productions; but confident of the soundness of their own judgment and with the tastes of their patrons well in mind Messrs. Mansfield and Magee regaled the patrons of their theatre with no less than nineteen new productions, all new to Boston.

A number of the foremost stars also visited the Grand Opera House for the first time, and all were gratified with the success of their engagements. Another notable fact is that three prominent attractions played return engagements to remarkably prosperous returns.

All in all, it would seem that the methods adopted by the management are those that the public commend, and their success is gratifying inasmuch as it is well deserved. During the Summer the march of improvement will go on at the Grand Opera House, and the bookings indicate another prosperous season.

UNDER THE BLACK FLAG.

The Otto Krause company is pirating in Texas. This organization plays Niobe under the title of A Home Affair, The Inside Track, Natural Gas, and The Old Homestead, under the name of Joshua Whitcomb. Texas managers ought to know pirates from honest players.

An amateur company in Texarkana, Tex., played The Planter's Wife on May 27. They had previously presented a stolen version of Caprice.

Emma Warren, billed as "the popular society actress," and "supported by an exceptionally talented company and her celebrated band and orchestra," is using stolen plays in Texas. James S. Garside is her manager, and her repertoire includes The Henrietta, Young Mrs. Winthrop, The Shamrock and Rose, The Silver King, May Blossom, and Little Lord Fauntleroy.

The Sackett Theatre company, so-called, is touring Wisconsin with stolen plays. Their repertoire includes Michael Strogoff, Blue Jeans, In Old Kentucky, and The White Slave.

SAID TO THE MIRROR.

JENNIE KIMBALL: "I have just returned from Chicago, where Corinne and I have given evidence in the case of Corinne's diamond-studded watch which was seized by customs officers, on the ground that it had been smuggled from Canada. The watch was bought in Toronto last November for $1,200. Corinne wore it at the time of purchase, and it was afterward sent back to the maker for repairs. When it was returned to Corinne in this country it was seized as an unused article, the claim for customs duties being $300. There was nothing to controvert the evidence that the watch had been worn by Corinne, and we expect a verdict in our favor. I have reengaged my musical director, Clarence Rogerson, and my business-manager, Matt L. Berry, for next season."

F. E. MORSE: "I have been planting potatoes and fishing, but the fish don't bite as earnestly as the mosquitoes. I am going round in the country in a make-up that would cause people on Broadway to stare. I think I shall take a Rube company and play the schoolhouses. On Decoration Day I raised a big American flag, and I am enjoying myself generally at Ashland, N. J."

E. J. ABRAM: "Next season I shall begin a systematic warfare on deadheads. I shall see if I cannot get my printing up without tickets. If not, I'll abolish the printing. My own experience has been that printing does no good. Sometimes it has happened that my printing has failed to reach a town in time and the business has been just as good. The only people nowadays who believe in printing are the printers."

GEORGE H. BURNHAM: "It is so many years since I was last idle that it makes me feel old to think of it. Of course, although the Star has now passed into other hands I shall remain more or less interested in Mr. Moss' affairs. What I shall do next season I do not yet know. This Summer I shall take a long rest."

JOHN E. KELLERD: "I don't know what I shall do next season. A play by L. G. Laurean, called, The Root of Evil, may be given a matinee production in New York next Fall with me in the principal role. It is a very strong play and has a remarkable court room scene. My plans, beyond that, are not settled."

BRONSON HOWARD: "My play for Charles Frohman is almost finished now, but the title is not yet decided upon. Have I any other dramatic work on hand? No. I never think of a new play until the one I am at work upon is well off my hands. I know some dramatists do, but I don't see how any man can have two sets of ideas in his head at the same time."

RUDOLPH ARONSON: "I have not the slightest idea yet what my plans are. I may go to Europe this Summer."

THOMAS W. RYLEY: "The second season of my star, Emily Bancker, has turned out far better than I expected. Miss Bancker's tour extended to the Coast, where her business was very large indeed. She has been presenting the comedy, Our Flat, which has been re-written. Miss Bancker's season of forty weeks will end this week at Colonel Sinn's Park Theatre, Brooklyn. Miss Bancker has another comedy she intended to produce, but the success of Our Flat during the past season has been so great that she decided to do it next year."

CHARLES R. STURGES: "After three years on Lincoln J. Carter's business staff I have decided to make a change next season. I have signed with E. D. Stair to go in advance of Ward and Vokes. My parting with Mr. Carter is amicable, and I shall continue to attend to bookings for him during the Summer."

HARRY CORSON CLARKE: "I'm back in Denver again after a twenty-one weeks' season at Salt Lake. The strain was too much for me; my health gave out and the doctor orders a complete rest. Consequently I have had to give up a Summer engagement here. The officers of the 16th, stationed at Fort Douglas, have invited me to join their Summer expedition into the mountains. If I'm strong enough I'll go with them in July."

PERCY PLUNKETT: "I returned to the city from Montreal last Monday, when I closed my season with The White Squadron. My new play, College Bred, will soon be produced with my brother, Charles Plunkett, in the principal role."

J. HAY COSSAR: "I wish you would deny the report that I was married recently to Fanny Cohen. When I am so honored proper and authentic notice will be given. At present Miss Cohen and I am simply engaged."

HENRY GUY CARLETON: "I do not believe that the morbid, sinister, and woman-with-a-past style of drama will be long lived. I do not believe it will be tolerated in this country much longer. The American people have grown to be a great people, and it promises much to the conscientious dramatist who will work with the right lights. The American people as a mass are vigorous, healthy, home-loving, morally normal. They want to see in the play those phases of happy life and those romances of which they themselves are knowing, and those experiences that enter so vitally into their own successful and enterprising activities can most successfully be imitated on the stage for their pleasure."

HUGH F. GILLON, dramatic editor Lowell *Courier*: "THE MIRROR improves constantly and the dramatic profession can point to it as a representative unexcelled by the organs of any other art."

PLAYERS SUMMERING.

Charles A. Loder and wife will spend six weeks at Arcola, Pa., in bass fishing.

Hubert Labadie and Marie Loranger Labadie are spending their vacation at St. Clair, Mich.

The following professionals are spending the Summer at their homes in Syracuse: James McDonald and wife (Annie Martell), Charles Daniels and wife, Harry Levy, Percey Kingsley, Henry Yorkey, William Daniels, Robert McGuirk, Louis Havens, F. Elliott Rashland, Charles Candee, Jr., George Jacquin, Fred. Titus, Clarence Ball, Harry Moore, Lute Vroman, Roy Atwell, Harry Ridings, Alexander McKenzie, John A. Toole, Julius Bulla, John Marroney, and the Crane Brothers.

Selma Herman and her mother have been spending several weeks at their home in Toledo, O. They will leave that city about the middle of June for their cottage at Long Branch.

C. A. Metcalf, press agent of the Hollis Street Theatre, Boston, will pass the Summer at Nantucket.

Charles J. Rich will go to Lake Dunmore, N. H., for the Summer.

Annie M. Clarke will go to Folly Island, Me., where she has a cottage, for the warm season.

Giles Renolds, manager and co-author of A Baggage Check, with his wife (Lottie Madden) will spend the Summer at Saratoga.

Mr. and Mrs. Lewis Morrison are at Morrison Manor, near Peekskill. Mr. Morrison has ten fine horses in his stable. Driving is his chief pleasure.

AMONG THE DRAMATISTS.

Edward Hume writes that he has sold his comedy, John Grumlie's Legacy, to Bart. Hall of Boston.

George Lowell Tracy is writing a light opera with words by two Boston journalists.

A recent statement in the *Herald* relative to the new play by Henry Guy Carleton written for Nat C. Goodwin was wide of its mark. The *Herald* reporter said that Mr. Carleton's play was delivered to Mr. Goodwin last Fall, but that it was found necessary to make many changes in it, and therefore its production was postponed. The fact is that the play was not delivered to Mr. Goodwin last Fall, and that the actor has not yet seen the play. Mr. Carleton found last Fall that the chief character in an English play produced here was professionally similar to the chief character in his play, although the resemblance was simply superficial, and there was nothing intrinsically alike in the figures, while the plays themselves were entirely dissimilar. And in order that he might not be charged with even a colorable imitation, although Mr. Carleton's idea of his leading character is believed to antedate that of the English dramatist, the American author of his own motion decided to defer his work until the change to meet his own idea had been made.

Edward Harrigan, who is going abroad for local color for two plays he proposes to write, has already written a new domestic drama of three acts, entitled My Son Daniel.

In conjunction with John Ernest McCann, Ralph Edmunds, the music editor of the New York *Mercury*, has just completed a four-act play entitled, Who Killed Senator Dawes? Mr. Edmunds sailed for Europe last Wednesday on the *Paris*, to dispose of the English rights for which, the authors say, they have already received offers.

F. Allen Arthur sailed for England recently, to remain until the Autumn.

Brander Matthews and Mrs. Matthews sailed for Europe on the *Fulda*.

COMPANIES CLOSED.

The Lost Paradise closed in Chicago on June 1.

A Romance of Coon Hollow closed at Buffalo on June 1.

The McGibney Family, at Athol, Mass., on May 31.

Vreeland's Minstrels closed on Saturday.

The first American tour of Madame Rejane closed at Montreal on June 1.

The Galley Slave closed at Montreal on Saturday.

Mabel Paige closed a successful season of forty-three weeks in Knoxville, Tenn., last Saturday night. Miss Paige and her company, under M. A. Moseley's management, visited ten States. The next tour of this popular star will open on Aug. 5. She is booked solid to January, 1896.

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THE AMATEURS.

Members of the Skull and Keys Society, of the University of California, played Katherine, a travesty on The Taming of the Shrew, by J. Kendrick Bangs, at Berkeley, Cal., on May 14. The stage was directed by Louis Imhaus, a professional, and the following were in the cast: Frank Stringham, Charles F. Eckhart, De Witt H. Gray, Harvey Cothett, M. R. Gibbons, and Douglas Waterman.

An entertainment consisting of scenes from Shakespeare, one-act plays, readings and recitations, was given recently in Detroit by Anthony Andre, assisted by some of that city's best amateur talent. Among those who took part being C. S. Pierce, W. S. Haight, C. G. Trebein, Otis Y. Morse, Henry Shumet, T. J. Smith, J. H. Merdian, and P. McNamara. The entertainment was one of the best of its kind ever given in Detroit. Next season Mr. Andre will be under the management of F. A. Huetter, and will produce The Merchant of Venice, Enoch Arden, and other plays in Detroit and vicinity.

The Strollers presented The Mother-in-Law at the Brooklyn Academy of Music recently for the benefit of the Brooklyn Home for Aged Men.

Members of Company A, Tenth Battalion, of Albany, recently produced a comic opera called The Buccaneers, written by William S. Corliss and composed by Frederick W. Mills. The opera was highly spoken of by the local papers, and its presentation was good and in line with Albany amateur efforts, which were always noteworthy.

VAUDEVILLE JOTTINGS.

Tom Browne, the whistler, will soon make his debut in continuous performance at Keith's Union Square Theatre.

F. Ziegfeld announces the engagement of E. D. Shults as business-manager and representative of the Trocadero Vaudevilles for next season, in place of Melville Stoltz.

Samuel W. Gumpertz, manager of Hopkins' Trans-Oceanic company, has leased the Wells Station Summer Garden, St. Louis. High-class vaudeville will be presented.

Florrie West has made a great success at the London Empire, where she will remain another month, and then she will go to Paris.

The four Cohans have been re-engaged at the Court Street Theatre, Buffalo, and will be at the Bijou Theatre, Philadelphia, on June 10. On June 17 they will begin an engagement in this city.

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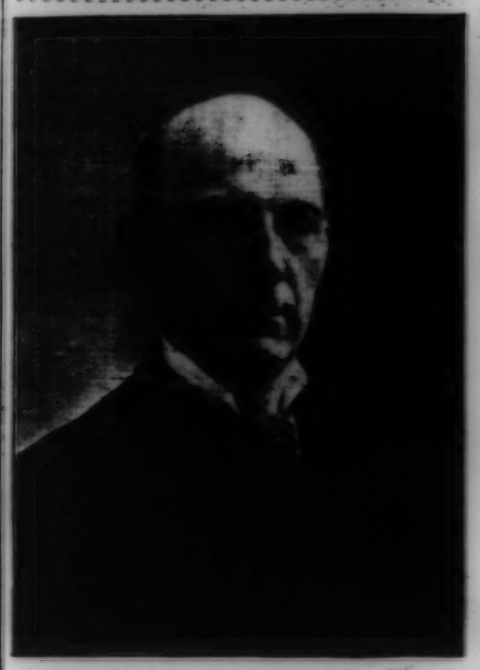

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